

MUSICAL GERMANY NUMBER II

THE ETVDE



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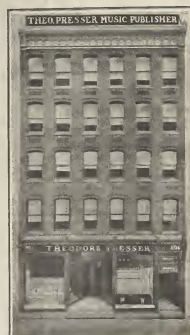
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THE ETUDE

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Teutonic Thoroughness



It would seem somewhat amiss if we permitted the opportunity presented by this second of our two issues devoted to the "Music of All Germany" to pass without discussing the most characteristic of all German traits—thoroughness. Some years ago we used to hear the word "Dutty" applied to anything that was flimsy and cheap. Accordingly, when we went to Germany we were prepared to see "Dutchness" on all sides. Copious doses of Stoddard, Serviss, Elmdorf and Burton Holmes had failed to remove the impression that Germany was a land of tinsel, cheap decoration and somewhat gaudy display. We do not know how many Americans are now suffering under this delusion, but we do know that our first experiences in the beautiful and substantial German streets made us realize that Broadway and other American streets of a similar type are far more "Dutty" than any street we saw in Germany. The German love for thoroughness and solidity was everywhere apparent.

German musical education has been dignified by a similar thoroughness. Read Prof. Max Meyer-Obersleben's splendid article in this issue and see how carefully every point has been considered. This foremost German educator has delved right to the bottom of things, and shows American readers some of the secrets of success upon which the great music schools of Germany have been founded.



A Real Musical Philanthropy



One of the most interesting matters discussed at the recent biennial convention of the National Federation of Musical Clubs, recently held in Philadelphia, was the report of the Amateur Musical Club of Chicago. This body of seven hundred earnest women has found something with which to occupy itself vastly more important than the tiresome parliamentary quibbles to which so many clubs unfortunately devote their time. Neither has there been the self-aggrandizement of individuals with personal axes to grind. In fact, the delegate who gave us the following information, and who has been the prime mover in the philanthropic work of the club, insisted upon not having her name published. The Amateur Musical Club holds one important concert every year, and the entire proceeds of this concert are devoted to what is termed the "Scholarship Fund." Thereafter the club sends performers, singers, etc., to different charitable institutions, giving concerts in and around Chicago, and pays these musicians for their services from the fund. The sick, the blind, the unfortunate in the almshouses, and the afflicted in institutions, without regard for creed, have been inspired and cheered through the efforts of this most praiseworthy system. More than fifty such concerts have been given in the past year. The musicians employed are the younger members of the club—all of them students, many of whom are having desperate struggles to obtain the means for a musical education and need every dollar that can be procured. Churches in need of assistance are furnished with musicians for charity concerts. In this case the church defrays one-half the expense and the club the other half.

While we have the deepest possible sympathy for those who are suffering from unconquerable misfortunes, and who must look upon the concerts of the Amateur Musical Club as among the brightest spots in a weary existence, we nevertheless, feel that the most important phase of the work done is that of paying the young musicians themselves. THE ETUDE has never been able to

see just why a young pianist should be expected to give her services gratis for years. Who would think of asking a lawyer or a merchant to donate his services or his stock without remuneration? Just why young musicians should afford those who organize such concerts an opportunity for gaining the reputations of philanthropists it is hard to tell. The real philanthropists in the case are the musicians themselves.

All honor to that splendid group of Western women who have established the precedent of paying young musicians as they should always have been paid.



That Everlasting Practice



In these days we are flooded with sermons upon the necessity for the teacher to keep constantly in condition to play for her pupils. Notwithstanding the fact that many of the best teachers in the past avoided illustrating their ideas at the keyboard, and, indeed, often refused to illustrate passages, fearing that this course might lead to imitation, we find that the majority of pupils of the present day demand that the teacher shall play, and play well. The teachers who do not keep up their technical work are conscious of this, no matter how unwilling they may be to admit it.

We think that we know why teachers do not practice to keep up a repertory of pieces. In nine cases out of ten it is due to an abandoned ambition! The young teacher starts out in life with the most heroic achievements in view. Alas! not everyone can be a Paderewski, a Strauss, a Melba, a Caruso or an Elman. We accept the niche to which Fate leads us with none too welcome grace. The abandoned ambition stares us in the face and we go on letting it pull us down at the very moment when we should be doing our best building.

But the tired teacher exclaims: "In what mood am I for practicing after teaching for eight hours each day? Why, it is about as sensible to expect me to practice in the evenings as it would be to ask a washerwoman to start on another wash when she came home from her day's tussle with the soap and the suds, and then expect her to rave over the delights of the thing."

The trouble with this teacher is not what she thinks it is. She has simply lost her purpose, her ambition, her heart interest. It will all come back if she goes about it in the right way. What is it, pray, that keeps Thomas Edison at work for eighteen hours a day? He has millions in money and more fame than enough for a hundred men. The little spark which keeps that marvelous intellectual motor of Edison busily at work is ambition. Awaken your ambition, and all things seem easy.

One of the easiest ways to awaken ambition is to acquire a purpose, and that leads us to the subject of our editorial. We know of a teacher who gave a weekly recital to an audience composed of chairs, bookcases, sofas, a Franklin stove and a "what-not" decorated with bric-a-brac which was even too atrocious to laugh at. In these uninspired surroundings, she, at a certain time each Saturday, played a selected program which she had carefully practiced at odd moments during the week. This course went on for several years, and her technique developed marvelously. Then one night, as if by magic, the furniture was turned into a real audience in a big hall. The ambition, the dream of years had become a reality. The moral of this is: "Get a purpose, if only an imaginary one." Do not expect big things at first. Better by far take the advice of old Epictetus:

"Practice yourself for heaven's sake, in little things; and thence proceed to greater."

MUSICAL THOUGHT AND
ACTION IN EUROPE
By ARTHUR ELSON

In *The Rose Mennanile* of the music of the Society R. P. Thibaut describes a classical Turkish concert. It seems that private musical assemblies were forbidden to the Turks by Abdul Hamid, while the music of the streets and cafes was too strongly overlaid with tam-tams to be effective. But recently, through the courtesy of the composer Raouf Yica Bey, the French writer was able to hear the native concert in all its glory. While the music was based on prescribed rhythms and melodic styles, and avoided intervals larger than a fifth, there was still enough variety in rhythm and melody to prevent monotony. The music, while echoing the sense of the words, seemed suited for delicate sentiment rather than dramatic grandeur or tragedy.

[illegible]

ANECDOTES OF VON BÜLOW.

Anecdotes of the great Hans von Bülow have been collected for *Die Musik* by Marie von Bülow. All musicians know that in the orchestra the most untunable instrument (cboe, if not piano) will sound an "A" for the other instruments to use in tuning. Once, when he was leading an opera rehearsal, the prima donna sang insecurely, taking great liberties with the pitch. After an especially noticeable deviation, Bülow suddenly stopped the orchestra, and said to her, "Give us your A"

Once he was asked for his opinion of one of Sterndale Bennett's more conventional pieces. He surely killed two birds with one stone when he replied, "It sounds so Mendelssohnish, that it might have been written by Julius Benedict."

He was always ready with a musical comparison. Once at a private dinner he noted that his hostess, having served up a gift of some pheasants, had found it necessary to eke out the dish with other birds. When the subject was mentioned, he said, "These other birds seem like the first five sonatas of Clementi in comparison with the last five of Beethoven."

On an ocean steamer, he was much irritated by the fact that hired musicians played during the meal hours. "How I envy them," he said; "They can eat their own meals without having to listen to music."

Once, after certain Russian notes held in Germany had been defaulted, Bilow was leading a public rehearsal in which Carreno played the B-minor concerto of Tschaiikowsky. The weather was bad and the fog outside the hall grew thicker, until increasing dimness made the conductor lose his place and stop the orchestra. "We are waiting for lights," he explained. "In this darkness," he added, "The Russian notes have become worthless." This kept the audience in a good humor until matters were running smoothly again.

Once, in the city where Bilow conducted, a rather weak local organization sprang up, appearing in the Concerthaus, under the baton of Herr Meyer. One day a note for the latter was brought to Bilow by mistake. "It is for Meyer, the Concerthaus," said the messenger. "I am a Melder (avoider) of the Concerthaus myself," replied Bilow, as he sent the messenger away to puzzle it out.

One may be pardoned for repeating the well-known Boston anecdote of Bilow. The composer of "Evangeline" could not read music, but dictated his friends into the musical companion.

"Friends introduced him to the great visitor as a man who had composed an opera without knowing a note of music. "That's nothing," replied Bilow, "I know an Italian who has written many operas without knowing anything of music."

He could be brusque on occasion. A man who had once been introduced to Bilow met him on the street. "Herr von Bilow," he said, "I'll bet you don't remember me." "You've won your bet," said Bilow, walking on. The same directness shows in his famous remark, "Tenor is not a voice, but a disease." Even the fair sex could not soften him. Once some ladies penetrated into one of his rehearsals. "We will take the bassoon part first," he said. After sixty or eighty measures of rest, punctuated by a few solitary grunts from the instrument, the intruders disappeared.

MUSICAL NOVELTIES

In Berlin, Alexander Ritter's symphonic poem, "Kaiser Rudolf's Ritt zum Grabe," shows that he can write strong and significant music himself, as well as inspiring it in Strauss. Berlin has heard also James Simon's tone poem "Empedocles," for baritone and orchestra. Other novelties at the German capital were Lidowsky's genre picture, "The Enchanted Lake," and Wyschnegradsky's symphonic poem, "Die Schwärze." The latter is a new name among composers, and one that would deserve Louisa M. Olcott's description of such names, "a sneeze and two hiccups." Berlin has survived a bright and rainy evening, including parts of "Baudelaire's Songs" by the "Schwarszwannenchor." Other new works at the Max Marschalk's interesting Serenade for orchestra and a beautiful string quartet by Grenshelm.

Lipsic has heard some new choral works, including a "Gesang des Lebens," with orchestra, by Richard Wetz, two excellent a capella choruses by Carl Bleye; Wolfgang Riedel's "Traumbild" for soloists, chorus, and orchestra, with shorter works, by Albert Kluge, Hugo Kuhn, and Hans Huber. Riedel gives praise to J. B. Forster's symphonic poem "Die Wälder," and Huber to Friedrich Koch's "Tagesszenen," which he enjoyed the symphony that Karl Weigl composed for the last Tonkünstlerfest. Munich has now heard "Der Rosenkavalier," and *Die Musik* has a parody on it, entitled "Der Hosenkavalier," in which Johann Strauss congratulates Richard on the latter's adoption of the waltz. Hummel is considering a new opera on the subject of Hera and Antenor.

French works include a three-part Pastorale, by Gaubert (Allegrement, Crépuscule, Danse Rustique) and an opera by Henri Hirschmann, entitled "La Danseuse de Tanagra." Turin heard "Morgana," by de Meris, an example of the *verismo* school of crude realism. A new Italian opera is "La Debacle," by Masaccio. Martucci's D-minor symphony was given in Stockholm.

From Denmark comes the surprising news that Jean Halvorsen is writing a burlesque operetta entitled "Dr. Cook," on a libretto furnished by that successful nature fakir. This gives another proof of Wallace Irwin's statement that "Denmark is an easy mark."

St. Petersburg programs have included a Symphonic Ballade by Chevallier, Ernst Boehe's tone picture, "Taormina," Erik Melartin's symphonic poem, "Traumgesicht" (directed by that Finnish composer in person), and Gliere's second symphony. Moscow has heard a violin concerto by Conus, a richly harmonized Dramatic Fantasia by Steinberg, and Scriabin's new piano works.

London has heard an excellent Fantasia for string quartette by the late composer Hurlstone. Two operas by the Hungarian, Emanuel Moór ("Wedding Bells" and "Pompadour") were only fair successes. The performance of Elgar's organ sonata (Op. 28) makes one wish that the standard organ repertoire could be better known in America.

BRIGHT IDEAS IN A NUTSHELL

(Send Tim. From your bright ideas, your little discoveries, your new "winkles," and let us help you pass them on to hundreds of teachers and pupils who will be benefited by them. We can't do this unless you write in. In writing to us, tell us what our readers need. If your idea is not printed, do not be discouraged; send us the next one that comes along. We will print the best. We will print the best in this little department, which will appear from time to time, is put here for the purpose of giving you this altruistic opportunity. The idea which has helped you most in your teaching, write it down on a separate sheet of paper and mark at the top "for the News." We will print the best of the hundreds of ideas you may write. Never write more than a few hundred words. Most of the great ideas from the day of Adam to this can be told in few words; or less—Tim.

"I HAD great trouble in getting my pupils to learn the definitions of musical terms, and some of the parents objected to the extra expense of buying a music dictionary. Then I hit upon the plan of writing out definitions of the most used terms on little slips of paper. These I kept between the leaves of a book with an alphabetical index. When the pupil came to a new term I took a slip from my book and the pupil was requested to hand in the slip at the next lesson and repeat the definition. Most of them have musical dictionaries now."—B. O. I.

"One of the worst faults I have had to fight with carefully trained pupils is that of breaking in on the fingers of the innocent. What are we to do with pupils who make this mistake? One pupil repeatedly denied that her finger 'broke in.' When she was playing a slow passage at my keyboard I noticed that the sun was shining brightly upon the keys. My kodak was handy and I snapped the picture. The following week I handed a print to her, and she was amazed at the convincing proof of her guilt. It cured her, but what are we to do with the vast number of pupils whom we cannot photograph?"—R. A. S.

"Very early in my teaching experience I was confronted with a fact which I have never forgotten. I used an instruction book full of little pieces. Pretty as they were, I found that my little pupils commenced to tire of them. One of the pieces on the back of the book was published as sheet music under a different name. I bought this piece and presented it to my pupil who studied it at once with great eagerness. It was then that I found that the trouble with my pupil was lack of novelty. The old book becomes an old story, and the occasional piece of sheet music means much to the pupil."—TRUTHSEEKER

"I found that the binding on my music roll was wearing out. I had a good roll, but wanted to use the old one to save the good one for better occasions. By binding my old one with the same kind of music tape (black, with paste on the back) that I used to mend my music, I made the old roll last for almost another year." — STANLEY SMITH

"At my last pupil's musicale (held at home) I was put to my wits' end to get a novelty to 'tickle' the children. It seemed as though I had tried everything on earth. Finally I found some half-tone prints of the heads of the famous composers, Beethoven, Mozart, etc. I placed a drinking glass with a transparent bottom, so that it would exactly picture and cut out the glass. Then using a thin transparent paste I pasted these upon the outside of the bottom of the glass. When the children came to the glass, and saw the lemonade they discovered the portrait of a great composer. I offered a prize for the pupil who was able to guess the most names successfully."—S.

"One of my pupils had the bad habit of turning down the corners of the pages of her music, that is, making 'dog-ears' of them. Nothing spoils the music quicker than this. Finally every time she turned down a corner I drew a funny little picture on the corner. The hint was broad enough, and she soon gave up this annoying habit."—ETUDE FRIEND

Commonsense in Voice Teaching

Prepared Especially for the last German Issues of THE ETUDE by the
foremost Living German Soprano.

LILLI LEHMANN

[EDDROFF'S NOTE:—A short biography of Mme. Lehmann appeared in *The Etude* Gallery of Musical Celebrities for last month. It should be remembered that this celebrated singer has had experience in almost all the branches of her art. Commencing with the opera, she graduated to grand opera, and, under the instruction of her mother in the very shadow of the opera house. Her mother, in fact, rendered a service to Spöhr, similar to that which the daughter was later destined to render to Richard Wagner. The vocal range of the master's opera singer. As her voice was at first purely a light soprano, her development from this to the dramatic roles was gradual and natural. After gaining the reputation of being the leading Wagnerian singer of the opera house, she was called to the Metropolitan Opera House in America, meeting with invariable success. Later she entered the concert field and has given innumerable highly successful recitals. Her caution to American students of voice is worthy of the most serious attention.]


FROM America I have received the request to give a warning to those of our young and beautiful sisters of the new world who, without reflection, take up the musical career of an operatic or of a concert singer, only to suffer much disappointment and chagrin when failure overcomes them.

My warnings of this kind have been frequent in the past, but I very much fear that they will produce as little effect in the future in America as they have here in Germany. When a singer fails to attain great success the public seems inclined to blame the singing teacher, whereas it is principally the young women themselves who are responsible for the disappointments.

The average amateur is prone to look upon the career of the concert singer, as well as that of the opera singer, as one long and continuous series of pastimes and amusements leading over rosy paths to a gold mine. They apparently have no appreciation of the importance of art, no conception of the untold difficulties. The endless paths which lead to success—alas! only too often to but moderate success—must be those of infinite patience, exhausting study and limitless hope. To

this we must add talent, voice and even genius. Are there not many who think themselves talented because they can "warble" a song? Do these young people fully realize what talent really is?

I would not have the readers of *THE EYE* feel the case. I am pessimistic. In fact, quite the opposite is the case. I simply desire to have them look upon the matter we are discussing sensibly and use their own judgment in the matter. If all singers took the time to consider the matter in this manner, it would be that young singing students rush to covered conclusions without investigating the real facts of the case. With talent, for instance, one must also have a voice; the susceptibility for rational expression, without which all music is unbearable; genuine musical feeling; a sense of rhythm; a well-trained method of pronunciation; and, in the case of the dramatic singer, a dramatic interpretation of the history of the art, and the theatre, but also a complete



hensive grasp of the most-used modern languages; extraordinary application, leading to intense concentration; endless energy and the kind of physical and mental endurance which enables the student to withstand the exhausting effects of study, as well as the results of the great life-struggles which often surround the singer at the very outstart of her career. Add to this at least five or six years of uninter-

rupted study, incessant work, fine health, a magnetic personality, and one may gain some idea of the attributes which a young singer should possess before the real work of making a career is really commenced.

Granted that the singer possesses the natural and acquired qualifications I have mentioned, one may consider the matter of talent—not before. Under these conditions one may perhaps attain success. I say "perhaps" as there is no absolute guarantee, and with all these attributes combined one does not become the practical and happy being, which, after all, is the only true result of success.

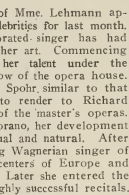
Let us now consider some of the reasons why some American singers have failed to succeed. How do American women begin their studies? Many commence their lessons in December or January. They take two or three half-hour lessons a week, and then, during these irregular, sporadic sessions, they end their study, interrupting their instruction in March or, at the latest, in April. Surely music study under such circumstances is little less than farcical. The voice, above all things, needs careful and constant attention. Moreover, many are lacking in understanding of the risky preparation

Some are evidently so benighted as to believe that preparation is unnecessary. Or do they believe that the singing teacher must also provide a musical and general education? If there are among them, for instance, who can enunciate their own language faultlessly; that is, a stage demands? Many fail to realize that they should, first of all, be taught elocution (dictation for teachers who can show them how to pronounce vowels purely and beautifully, and consonants correctly and distinctly, so as to give words their proper sounds. How can anyone expect to sing in a foreign language when he has no idea of his own language—no idea how this wonderful member, the tongue, should be used—say nothing of the horrible faults in speaking? I endorse the study of elocution as a preparatory study for all singing. No one can realize how much simpler and how much more efficient it would make the work of the singing teacher.

commence with "Wagner." Of course, they sing in German and how? Not only have they no idea of the meaning, but they even fail to know how to give the correct pronunciation to words and syllables they read. They imagine that one can sing intelligently merely by imitating, like a parrot. Some are so insistent upon immediate success that they even go so far as to pay managers for the permission to appear in public long before they are capable of producing artistic results. Real success can never be bought in this manner, and they, alas! bring over to us a condition from which we turn in shame and sorrow.

The energetic American young woman, who has so much endurance and natural ability, should, above all things, make up her mind to be thorough when it comes to art. She should look upon art as her "boly of holies." She should regard it as a heavenly gift which no one can refuse. That is, after all, the only commonsense in voice teaching. Nothing should be too small to merit her attention. She should seek to master the secrets of her life-work with the same patience and zeal that a master chemist would apply to the discovery of a new element, or the same fervor and enthusiasm which a great painter would lay upon his canvas.

(Continued on page 352)



LILLI LEHMANN



(Zemlitz casting his magic bullets. The proscenium shown above is part of that of the magnificent New Theatre of New York.)

WEBER'S OPERA, "DER FREISCHÜTZ"

HOW WEBER WROTE "DER FREISCHÜTZ"

Weber was the first to put a serious musical interpretation to the old marvelous and supernatural legends of Germany and to present them to the public in operatic form. For this reason he is called the first of the German "Romantic Opera" composers. Weber's position in musical art is peculiar and distinct. He was a genius in the highest sense of the word. Born at Eutin, Holstein, December 18th, 1786, and living until June 5th, 1826, his span of active years covered much the same period as that of Beethoven. He had been a pupil of Haydn's brother, Michael Haydn, and yet lived long enough to witness the dawn of Mendelssohn and his contemporaries. Thus he acts as a kind of bridge between the German musical art of the past and that of his future. His *Der Freischütz* was first produced in Berlin, June 18th, 1821. The libretto was by Friedrich Kind, and was founded upon an old German legend. The singers who took part in the first performance are now known almost solely because of their opportunity at that time. In this opera Weber indicates both his natural tunefulness and his dramatic power. He failed to surround his characters with the individuality which Mozart secured in his operas, but he did succeed in writing melodies which made a very decided popular impression.

Weber's best known operas apart from *Der Freischütz* are *Euryanthe* and *Oberon*. Neither of these, however, have ever been as popular as *Der Freischütz*. There can be no doubt that the memorable success of *Der Freischütz* was the inspiring force of Richard Wagner.

THE STORY OF "DER FREISCHÜTZ"

Scene: Bohemia. Max, a young marksman, loves Agathe, daughter of Kuno, head forester for the Duke of Bohemia, whom Kuno expects to succeed. His marksmanship is to be tested in a trial on the following day. Prolog. (rarely presented) Agathe receives a mystic bridal wreath from an old hermit in the woods.

Act I. Max's marksmanship fails. Killian, a peasant rival, is proclaimed "King of Marksmen." Casper, another lover of Agathe, has sold his soul to Zemlitz, a forest demon, in return for the magical ability to shoot without failure at all times. He now hopes to gain three years of grace by taking another soul to the demon. By giving Max his gun loaded with a magic bullet, with which the enchanted lover kills a soaring eagle, Max is induced to consent to go to the Wolf's Gorge on the following day.

Act II. Agathe's Room: Agathe is apprehensive and tells how the hermit in the wood informed her that her life would be saved by a bridal wreath. Max fires a magic bullet, and a picture of one of Agathe's ancestors falls from the wall, wounding her. Max enters, telling her he has failed, but promises to bring a deer from the Wolf's Gorge. The scene changes to the Wolf's Gorge at midnight. Amid a horrible uproar in which ghosts, vampires, etc., take part, Zemlitz casts the magic bullets for Max.

Act III. Agathe's Room: Her maid opens the box containing the bridal wreath and finds instead a funeral wreath. She dons it remembering the hermit's prediction that it would protect her. Scene changes to the wood. Max shoots six of seven bullets. Casper knows that the seventh will be guided by the demon Zemlitz. Max shoots at a dove. His bridal wreath, saving her life, Zemlitz touches Casper and he expires. The Duke promises Max that he may wed Agathe.

THE MUSIC OF "DER FREISCHÜTZ"

Of all the distinguished singers who appeared in *Der Freischütz*, Mme. Wilhelmine Schröder-Devrient was the most famous. She frequently appeared in the opera under the direction of the composer. She received fees as high as \$500.00, which were considered enormous in that day. Jenny Lind made her debut in this opera in Stockholm in 1838. It always remained one of her favorite roles. As has been said, the music of *Der Freischütz* is extremely tuneful. The theme for horns which occurs early in the overture has been arranged as a hymn, and under the name of *Jewell* has been sung in churches for years.

The prayer from *Der Freischütz* as long been one of the most popular of pieces. The *Hunter's Chorus*, arranged for four hands, has been very extensively played at pupils' musicals. Sidney Smith has written a difficult arrangement for piano (Opus 16), and D. Krug is responsible for a third grade arrangement (Opus 312, No. 2). There is also a clever little Sonata on the motives from *Der Freischütz*, written by M. Vogel (Opus 40, No. 1).

The cast of the opera is *Otto* (Duke), baritone; *Kuno*, bass; *Agathe*, soprano; *Casper*, bass; *Max*, tenor; *Zemlitz*, speaking part; *Hermil*, bass; *Killian*, tenor. The time is immediately following the Thirty Years' War.

Although Weber wrote *Freischütz* he was much given to rewriting his scores. Melodies came to him as readily as to Schubert, but he devoted less than three years to the working out of *Der Freischütz*.

THE INFLUENCE OF THE FOLK-SONG ON GERMAN MUSICAL ART

From an Interview with the Eminent Composer and Director

GUSTAV MAHLER

Secured expressly for THE ETUDE

Mr. Mahler gave his opinions to our interviewer partly in German and partly in English. Consequently it has been impossible to employ his exact phraseology.

(EDITOR'S NOTE—Gustav Mahler, who is now recognized as one of the very foremost composers and directors of our time, was born at Kalischt, Bohemia, July 7th, 1860. Neither his father nor his mother were musical. Notwithstanding this lack of hereditary influence, he manifested musical talent at a very early age, and started to compose when he was but a mere boy. Mahler now looks habitually upon these juvenile efforts, but they are said to have indicated his very pronounced talent. His first teachers were little known musicians located in small towns in Bohemia. Later he entered the Gymnasium at Idlau, and later at Prague, Bohemia. The German Gymnasium corresponds to the high school and college in America. Mahler's academic education was completed at the University of Vienna, and his musical education continued at the Conservatorium in Vienna, where he came under the influence of Bruckner. In 1880 he started his career as a conductor, which has made him one of the most renowned musicians of our time. Success followed success, and he passed in triumph through various posts at Cassel, Trossen, Leipzig, Pesth, Hamburg, Vienna, and eventually came to New York as conductor of the German Grand Opera at the Metropolitan, later taking his recently resigned position as director of America's oldest orchestra, the Philharmonic. This orchestra during the past ten years has been under the direction of the most distinguished conductors, including Seidl, Strauss, Henry Wood, Gustav Krieger, F. Wiegand, Colonne, W. Scharoun and several others, yet it has never received so much credit as it has been bestowed upon this season. As a composer, Mahler has produced eight notable symphonies which have been enthusiastically received in Europe and in America. As a conductor he is a virtual emperor, and his enormous ability and great audacity make his performances of the master works from Bach to Debussy authoritative in every sense of the word. The ETUDE feels that it is exceedingly fortunate in securing an interview with this great musical genius. Mr. Mahler since he has refrained from giving similar interviews upon subjects of this kind for many years.)

The influence of the folk-song upon the music of the nations has been exhibited in many striking forms. At the very root of the whole matter lies a great educational truth which is so powerful in its effects, and so obvious to all, that one can almost make an axiom of it. "As the child is, so will the man be." We cannot expect an oak to grow into a rose bush and we cannot expect the water-lily to become a palm. No amount of development, care or horticultural and agricultural skill could work miracles of this kind. So it is with children. What occurs in childhood makes an indelible impression. The depth of this psychological impression must ever be the rock upon which all educational systems are founded. So it is in music, that the songs which a child assimilates in his youth will determine his musical manhood.

ASSIMILATING GOOD MUSIC IN CHILDHOOD.

The music which the masters have assimilated in their childhood forms the texture of their mature musical development. It cannot be otherwise and I am unable to understand why the great educators of our age do not lay even greater stress upon this all-important point. I have said assimilated—you will notice that I did not say appropriated. That is quite a different matter. The music is absorbed and goes through a process of mental digestion until it becomes a part of the person, just as much as the hair on their heads, or the skin on their bodies. It is stored away in their brain-cells and will come forth again in the minds of creative musicians, not in the same or even similar form, but often in entirely new and wonderful conceptions.

I have often heard composers who claim to seek individuality about all things state that they purposely avoid hearing too much music of other composers, fearing that their own originality will be affected. They also avoid hearing the songs of the people or the songs for a similar reason. What arrant nonsense! If a man eats a beef-steak it is no sign that he will become a cow. He takes the nourishment from the food and that transforms itself into the elements of his physiological processes into flesh, strength and bodily force, but he may eat beef-steaks for a lifetime and never be anything but a man.

PLAGIARISM?

In some cases we find that the great composers have actually taken folk-melodies as themes for some of their works. In most cases of this kind they have given the source of the theme all possible publicity. In some cases where they may not have done this a few critics with limited musical knowledge and no practical ability in composition have happened to find these instances, and being at a loss to write anything more intelligent, they have magnified these deliberate settings of folk-themes into disgraceful thefts. The cry of plagiarism is in most cases both cruel and unjustified.



GUSTAV MAHLER

The master who has the skill to develop a great musical work certainly possesses the ability to evolve melodies. When he takes a folk theme as the subject of one of his master-works, it is for the purpose of elaborating and beautifying it as a lily might take an unpolished diamond, and by his skill bring out the scintillating and kaleidoscopic beauties of the stone. After all, the handling of the theme is even more significant than the evolution of the theme. Consider for one moment the incalculable benefits to the literature of the world brought about by the Shakespeare treatment of plots which otherwise would have been absolutely forgotten. *Hamlet*, *King Lear*, *Romeo and Juliet*, *Julius Caesar*, all of them plagiarized, but gloriously plagiarized.

The early folk-songs were by no means the product of trained musicians, but often came from the soul of some untutored genius who told of love, his sorrows, his birth or his joy, in melody. At first they were transmitted from generation to generation solely by ear. Naturally many changes took place in this manner, and it often happened that one and the same song was sung in several quite different manners in different parts of the country. The monks of the fourteenth, fifteenth and sixteenth centuries did not hesitate to take the folk-songs for their sacred texts.

When the first Protestant choral book was made in 1524, the compilers helped themselves very freely to folk-song sources for the melodies to their chorals. Indeed it has been said that over one-half of the melodies in the old folk-song books were of secular origin.

The early composers also realized that in order to make their work understandable and more readily received, it behooved them to employ folk-themes as the basis for some of their more complicated works, so that the public that heard them could grasp the significance of the work more readily.

HAYDN'S APPRECIATION OF THE FOLK-SONG.

One does not have to delve very deep into the works of Haydn to realize what a keen appreciation he had for the beauty and simplicity of the folk-song. Although Haydn's music seems extremely simple when compared with the intricate rhythms and harmonies many composers are wont to introduce in their scores of to-day, this very music was in its time considered revolutionary by Haydn's contemporaries. Among other things, his interpretation of the idiom of the streets was strongly condemned. His melodies were called plebeian and often regarded as trivial. Haydn was unquestionably one of the most sincere of all composers. He spoke the music he knew and felt, as his natural language. Notwithstanding his aristocratic surroundings in later life in the Palace of the Esterhazys, Haydn was a child of extremely poor parents, and during his youth was visited with the most severe poverty. Naturally this brought him close to the common people, as did his long service in St. Stephen's Cathedral, Vienna, where he was a choir boy. When he came to produce his great works, he was so thoroughly imbued with the musical language of the people that the folk-song character and influence keeps cropping up all the time. This is, perhaps, not quite so much the case with Mozart, whose musical father, Leopold Mozart, took every pains to have his phenomenal son surrounded with the very best music of his day. Notwithstanding this, one cannot help feeling that the folk-songs which the wonderful child must have heard from his little playmates were assimilated, although their influence is not so pronounced as in the case of Haydn. Anyone who is at all familiar with the Mozart opera, *The Magic Flute*, will detect this influence at once.

BEEHOVEN'S INCOMPARABLE MELODIES.

Although the actual instances where Beethoven used real folk-songs as themes or as suggestions for his works are limited, it is nevertheless the fact that this gigantic genius conceived in his most exquisite and moving melodies thematic designs which when analyzed are really very simple and often of the character of folk-songs. No composer has excelled the majesty of Beethoven, and his masterpieces, like all great works of his, are so simple, chaste and unaffected that their similarity to the folk-songs—or shall we call them the heart-songs of the people?—may easily be traced.

The magnificent road which Beethoven opened should, to my mind, point the way to all great composers of symphonic music, just as the architecture of Athens, Rome and Corinth indicates the most secure path for the builder of great buildings.

I do not think that the tendency to use the idiom of the people will ever die out, and the music which has the true melodic characteristics will exist long after the furies of cacophony have worn themselves out of existence.

All this I have said as a composer, but as a director of an thoroughly eclectic, I am tremendously curious about all new music, and seek to give each new work, regardless of type, the interpretation nearest that which the composer intended. This is my duty to myself, to my art and to the public which attends my concerts.

A GRAVE MUSICAL QUESTION FOR AMERICA.

Since my residence in America I have been so busily engaged in the mission for which I came to this country that I have not had, perhaps the right opportunities to investigate musical conditions as thoroughly as possible. Nevertheless, what I have observed, and what has been related to me by experts who have lived in the country for a lifetime, leads me to believe that a musical condition exists in this country which makes it extremely difficult for the American composer to work with the same intimate feeling which characterizes the work of some of his European contemporaries. I respect the efforts of American composers most highly,

FIG. 10.

with as light and quick a motion as possible. The other fingers are to rest lightly on the table. Hold the lifted finger in its raised position while, with the tick of the metronome, you count "one, two." Then at "three" strike the table with the same finger and with at

utmost quickness in movement. Repeat this over and over, with the paper-tape added, so as to make sure that none of the other fingers press heavily on the table, or in any way "stick a finger into the pie."

MAKE YOUR EXERCISES INTERESTING.

This may not give you as much fun as I used to have when I was your age and for four hours a day practiced mostly on "Bonaparte Crossing the Alps." That was a great piece! (?) It was a great climb for both Bonaparte and myself! I have often wondered which of us had the hardest time. Probably it was I. I certainly worked longer than he, and with less to inspire me and with less knowledge of what I was trying to do. For this reason I want you, my boy, to follow the better course that I am laying out for you. Therefore, keep at these foundation exercises until your hands are correctly shaped and your fingers are trained to make these very slow movements in the right way, then the moderately fast, and then the quick-as-possible movements. The exercises are laid out in such good order and so clearly explained in the book that Miss Proctor and you will have little difficulty in learning how to do them.

When you practice, put your entire mind into it and try to do your very best. Do not be careless and form a lot of bad habits. Bad habits destroy good ones and block your progress. If possible, have Miss Proctor sit with you during these first days, until correct habits are formed.

Your affectionate uncle,
EDWARD.

P. S.—I intended to say that the *up-movements* of the fingers must be as quick and as perfectly timed as the striking or down-movements. Often, when telling me to make my work thoroughly good in every part, your grandfather has quoted to me the old saying: "The strength of a chain is no greater than that of its weakest link." With a little alteration, to make it apply in piano-playing, I now pass on this saying to you: "The speed in your playing will be no greater than its slowest movement." The movements, both up and down, must be as-quick-as-possible, each as quick as the other. Not only does the speed of the playing depend upon this, but the clearness and cleanness of the tones as well. Carelessness in not quickly lifting the fingers at the exact instant at which they should be lifted blurs and smudges the playing, making the music sound much as this letter would look if I were to brush my sleeve over it before the ink had time to dry. It can be done but it is rather difficult to form, at the piano, good habits in this matter, because the piano tone varies so quickly.

APHORISMS OF VON BÜLOW ON THE PLAYING OF THE MUSIC OF BRAHMS.

One should not get an idea that the compositions of Brahms are stiff, ultra-classical and affected. Many make this mistake. Some even play the exuberant Hungarian Dances as though they were playing to a tea-party of blue-stockings.

Brahms demands much in the way of a singing tone. The player who imagines that his style is solely for those pedantic players who have made him an affection will be mistaken. We hear too little from singers. I advise you to go hear some such artist as Mme. Sembrich. From her you can learn much that will be of value in developing a singing tone at the keyboard.

In playing certain passages from Brahms one should think of Heine's expression: "I see an arabesque in each musical phrase."

In order to get the proper idea of how to interpret a phrase from Brahms, or from any other composer for that matter, one must first of all see the melody very clearly. Good music is a proclamation or expression depends very largely upon the appropriate and distinct expression of the melody.

Each Brahms work should be heard as a complete whole. Generally it is a bad plan to play an improvised prelude. The only object of the preliminary prelude is to awaken and prepare the attention of the audience for the masterpiece which is to follow. Unless you have the ability to play preludes in the style of the masterpieces you determine to perform, better omit them entirely. The preludes which Beethoven and Moscheles played were ideal.

Brahms demands the closest kind of study in order to understand the composer's inner meaning. I am disgusted with those performers who insist upon playing from memory compositions which they could not play really well with the notes in front of them. There is entirely too much inadequate playing from memory.

THE ETUDE

SOME IMPORTANT THINGS I LEARNED IN GERMANY.

BY AMY FAY.

(The first part of Miss Fay's excellent article appeared in the first "Music of All Germany" issue last month.)

MASTERING A CHOPIN IMPROMPTU.

The first piece Tychowski gave me was Schullhoff's *Souvenir de Kieff*, which I learned without any difficulty. The last piece he gave me was the *Fantaisie Impromptu* in C sharp minor, by Chopin. He fingered every note of it in the most careful manner, and showed me about the syncopation in matching three notes against four, which he said "everybody played wrongly."

I was enchanted with the beauty of the composition, and went at it "tooth and nail." When I came to the lesson I played it all by heart, and expected my master to praise me. All he said was: "This piece is entirely too hard for you." Alas! how the wind was taken out of my sails! I was too ignorant to know long continued practice. It was "turning the corner" I spoke of that convinced me. But Tychowski did not show me the *sideward* movement of the wrist, which was the elucidation of the difficulty. When he told me I could not play the piece if I had not been so ignorant, I could have retorted, "but you don't teach it technically." He could play it, however, for, as I said above, artists use these movements instinctively, but they don't teach them.



VON BÜLOW.

BRAHMS.

I always felt grateful to him for being the first to show me how to study, although he did not go so far into the principles of technique as Depe did, because he limited himself to finger practice and did not include wrist training.

I kept his carefully fingered copy of the *Fantaisie Impromptu*, and finally I took it up again and studied it very hard on Depe principles. I was living in Chicago with my family then, where we had a home. Once a year I used to invite my class to dinner, and we would all play for each other. My pupils enjoyed these social afternoons with music very much.

To return to the *Fantaisie Impromptu*, I said to my scholars, "I am going to try to play this piece for you. I can't play it, but I will try to give you an idea of it." I then played it. When I finished there was such a burst of applause that I was taken by surprise, and concluded I had played it better than I thought I could. After that, from time to time, they would ask for that piece, but I never played it again. I had "got around the corner" that used to bother me, so I concluded I would rest on my laurels, and not break the illusion.

CELEBRATED GERMAN MASTERS IN AMERICA.

I am afraid that a great many ETUDE readers suffer from the delusion that music study in Germany is a necessity. However this may have been at the time I studied abroad, it is certainly not the case to-day. Aside from the many exceptionally fine American teachers who rank with the best in European capitals, there are many who have been born in Europe, and who have settled in America. From one of these Rafael Joseffy, than whom there is no greater virtuoso of his type living, I received a lesson in slow practice of exceptional value. I asked Joseffy to give me a lesson on Beethoven's concerto in G major. He agreed to devote an evening to it at Steinway's. I went down

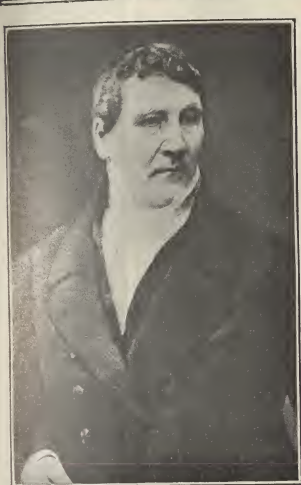
there, and we had the great wareroom, where the grand pianos are kept, to ourselves. Joseffy criticised me for playing too fast, and kept exclaiming: "*Wie Sie laufen, wie Sie laufen!*" (How you run, how you run!) "Well," I said, "I know very well I play too fast, but I can't. I said, 'I know very well I play too fast, but I can't.' I hold my fingers back. Let me give you a piece of advice: Joseffy replied: 'Let me give you a piece of advice. Do not practice the concerto a whole week, slowly. Do not permit yourself to play it fast once during that period. I took his advice (for I always obey my teacher's advice). I set the metronome at a very slow pace, and played the concerto four or five hours per day for a week in that tempo, resisting all temptations to see how it would go, fast. Not once did I yield. When the week was up I indulged myself in the pleasure of playing the concerto fast, and I must say I was astonished to learn how much I had gained through this discipline. I consider the value of this suggestion of Joseffy's very great, so I give it freely to young pianists whose fingers run away with them. If they have the self-control to follow it they will, like myself, surely reap the benefit of it."

The idea of practicing slowly for a whole week, and of not playing the piece fast once during that period of time, could only have occurred to a virtuoso and a master of technique.

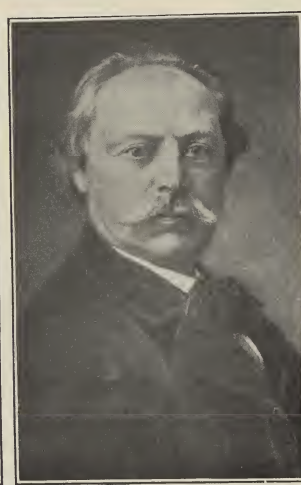
One imagines that unlimited opportunities must abound in all German musical centers. Most students go to Germany for atmosphere and the opportunity to play in concert or at rehearsals in ensemble or with orchestras. They think that once they are on German soil there must be dozens of chances to rehearse their concertos whenever they feel so disposed. Let me recall a little experience which actually occurred when I was studying in Germany, and which I cannot believe is uncommon even in this day. I was then at the Kullak Conservatory in Berlin and had prepared the first movement of a Rubinstein concerto with the view of playing it at an orchestral rehearsal. The following is the account I gave in *Music Study in Germany*: "I had been straining every nerve over it for several weeks, practicing incessantly, and had learned it perfectly. When I played it in the class the other day it went beautifully, and I think that even Kullak was satisfied. Well, of course, I was anticipating playing it with the orchestra before an audience with much pleasure, and hoped I was going to distinguish myself. Music Director Wuerst and Franz Kullak (son of Theodore Kullak) always take charge of these orchestral lessons. I got up early this morning and practiced an hour and a half before I went to the conservatory, and I was there the first of all to play concertos. I spoke to Wuerst and told him I was to play. He said, 'All right.' Wouldn't you have thought that he would have let me play first? Not a bit of it! He first heard the orchestra play a stupid symphony of Haydn. Then he began screaming out to know if Herr Moszkowski was there. Herr Moszkowski, however, was not there and I began to breathe freer, for he is a finished artist and has been studying with Kullak for years and plays in concert. Of course if he had played first it would have been doubly hard for me to muster up my courage, and you would have thought that Wuerst would have taken that into consideration. As Moszkowski was absent, I thought that I should be called up next, but another girl received the preference. She played extremely well and Wuerst paid her his compliments, and then took his departure, leaving Franz Kullak to conduct. Then one of my class played Beethoven's G major concerto most wretchedly. At last it was over and at last Franz Kullak sang out: 'We will now have Rubinstein's concerto in D minor.' I got up, went to the piano, wiped off the keys, which were completely wet with the nervous fingers of those who preceded me, and was just going to sit down, when a young fellow approached me from the other side with the same intention. 'O, Fraulein Fay, you have the same concerto? Very well, you can play it next time. To-day Herr So-and-So plays it.' Did you ever hear of such a thing? I began to fear that the young fellow would play it well and that I should learn something, but he murdered it, and there I had to sit through it all, with the piece tingling at my fingers' ends—and now, there's no knowing when I shall play it, as the orchestra lessons are so seldom and uncertain."

Without a definite insight to the thematic or melodic work of a master, without the fundamental knowledge of the creative and formative processes to which the composer submits the single motive, it is impossible to give an intelligible interpretation of a great work of musical art.—Hans von Bülow.

The Etude Gallery of Musical Celebrities



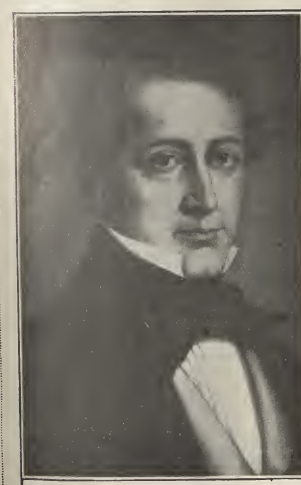
Ludwig Spohr



Carl Goldmark



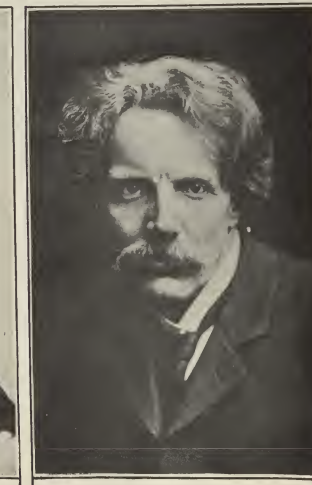
Carl Czerny



Carl Otto Nicolai



Cosima Wagner



Dr. Ludwig Wüllner

THE STORY OF THE GALLERY

In February, 1909, THE ETUDE commenced the first of this series of portrait-biographies. The idea, which met with immediate and enormous appreciation, was an original project created in THE ETUDE offices and is entirely unlike any previous journalistic invention. The biographies have been written by Mr. A. S. Garbett, and the plan of cutting out the pictures and mounting them in books has been followed by thousands of delighted students and teachers. One hundred and sixty portrait-biographies have already been published. In several cases have provided readers with information which cannot be obtained in even so voluminous a work as the Grove Dictionary. The first series of seventy-two are obtainable in book form. The Gallery will be continued as long as practical.

CARL CZERNY.
(Tschai'-ne.)

CZERNY was born on February 20, 1791, at Vienna, and died there July 13, 1857. His father was his first teacher, but subsequently Beethoven instructed him, and the great composer was much impressed with the boy's talent. Czerny made many friends, including Prince Lichnowsky, Beethoven's patron, and the pianists Hummel and Clementi. He was to have gone on tour in 1804, but Napoleon was interfering with the peace of Europe at that time, and the idea was given up. Subsequently he only left Vienna three times, visiting Leipzig in 1836, Paris and London in 1837, and Lombardy in 1846. He was soon immensely popular as a teacher in Vienna, and was able to refuse all pupils save those who showed exceptional talent. His first work as a composer consisted of Twenty Concert Variations, and this was so popular that he was fairly besieged by publishers. His industry, both as teacher and composer, was enormous, and he produced over 1,000 published works of which many single numbers consisted of fifty or more pieces. The most famous of his pupils were Franz Liszt, Döhler, Thalberg and Jaell. Leschetzky also studied with Czerny, and in popularity as a teacher seems to be his natural successor in Vienna. Czerny's technical studies are found wherever the piano is taught, and his influence on piano study is incalculable.

(The Right Gallery)

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CARL GOLDMARK.

GOLDMARK was born at Keszthely, Hungary, May 18, 1830, and is of Jewish descent. He evinced musical talent at an early age, and in 1844 went to Vienna, where he became a pupil of Leopold Jansa. In 1847 he entered the Conservatorium and studied with Böhm (violin) and Preyer (harmony). In 1848 the institution was closed owing to political disturbances, and Goldmark had to fend for himself. He obtained a position in a theatre orchestra in Raah, and when that town was captured by the government troops he was sent as a refugee, and would have been shot had not a friend come to his rescue with an explanation. He returned to Vienna in 1850, and worked hard at orchestration and similar studies, gradually winning recognition as a composer. Goldmark spent two years in Pesth, but returned to Vienna in 1852 to give piano lessons. He has remained in Vienna ever since. His *Sakuntala* overture was produced at a Philharmonic concert in Vienna in 1865, and was greatly liked. This work, the overture, *Samson*, and the *Wedding Symphony* are his best-known orchestral compositions. His chief opera is his first, *The Queen of Sheba*. He has, nevertheless, written excellent works in all forms, and is admittedly one of the foremost living composers. His works are remarkable for their wealth of orchestral and harmonic coloring, and for the richness of their melodies.

(The Right Gallery)

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LUDWIG SPOHR.

SPOHR was born at Brunswick, April 5, 1784, and died at Cassel, November 22, 1849. He played the violin when he was five, and for a time studied with Kunisch, of the Duke's orchestra. Thanks to the assistance of the Duke, he was able to study choirs with Franz Eck in 1802-3, with whom he subsequently went on tour. He was also much influenced by Rode, the French violinist. His musical career was spent at Gotha (1805), where he met his wife; at Vienna (1812-15), where he met and severely criticised Beethoven; Frankfurt (1817), where he introduced conducting with a baton, and finally at Cassel (1822-57), where he was Court Capellmeister. He also toured Germany, Holland and Italy. In 1820 he visited England, and speedily became immensely popular as a virtuoso, conductor and composer. He produced over 160 works, including 11 operas, 4 oratorios, 9 symphonies, 15 violin concertos, and other works in all forms. Of these only two of the oratorios, *The Last Judgment* and *Calvary*, and the four of the violin concertos retain any popularity. As a violinist he ranks among the greatest of all time. He played with great breadth and beauty of tone. Spohr's *Polka* and *Violin* are still popular among advanced violin students. It is noteworthy that Spohr was among the first to champion the cause of Wagner.

(The Right Gallery)

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DR. LUDWIG WÜLLNER.

(Pronounced nearly 'Well'-ner.)

Dr. WÜLLNER was born at Münster, August 19, 1838, and enjoys the distinction of being the distinguished son of a distinguished father—Franz Wüllner, the successor of von Bülow at the Court Theatre in Munich, and of Hilke at the Cologne Conservatory. Dr. Ludwig Wüllner was a student of philology and kindred subjects at Munich, Strasbourg and Berlin, and became a teacher in the Münster Academy in 1864, after taking the Doctor's degree. In 1887 he gave up his position to study at the Cologne Conservatory, and two years later went on the stage at Meiningen. His great histrionic ability speedily brought him to the fore, and in 1895 he gave up regular stage work in order to become a reciter. The following year he surprised his many friends by becoming a singer. For a long time there has been a great deal of discussion as to whether Dr. Wüllner really can sing, and he is sometimes referred to as "the singer without a voice." Meanwhile Dr. Wüllner goes serenely on drawing huge audiences in Europe and in America, for he certainly presents the great German *Lieder* in a way accomplished by no one else. His driving force of his personal magnetism, and his unquestioned dramatic ability, combined with his clearness of enunciation, are so doubt largely responsible for his success.

(The Right Gallery)

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COSIMA WAGNER.

(Wah'-ner.)

COSIMA WAGNER was born at Dresden, 25, 1841, and is the daughter of Franz Liszt. Much of her early life was spent with Liszt's mother, but eventually she went to live with the mother of Hans von Bülow. The chief interest in her career, however, rests in the marvelous influence she exerted over Richard Wagner. After the death of Wagner's first wife, Minna (née Planer), Cosima von Bülow—she then was—and Richard Wagner were married. The marriage proved to be one of the happiest in the history of music. The great composer and his wife lived an ideal life at their home "Wahnfried," Bayreuth, which soon became the center of a musical *clique* that has become famous throughout the musical world. Cosima was born of the marriage—Siegfried Richard Wagner. He was born at Triebchen, June 6, 1869. In honor of this event his father composed the *Wedding Day* in which he portrays his happiness with consummate mastery. Since the death of Richard Wagner, Cosima and her husband have continued to reside at Wahnfried, where they have supervised the Bayreuth festivals. The Wagner regime at Bayreuth has not escaped criticism, but the imperious daughter of Franz Liszt has been so successful in her interference in the administration of what she believes to have been Wagner's own plans.

(The Right Gallery)

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CARL OTTO EHRENFRIED NICOLAI.
(NIK'-o-lye.)

NICOLAI was born at Königsberg, June 9, 1810, and died May 11, 1849, at Berlin. His youth was unhappy, though he was well instructed in piano playing, and in his sixteenth year he ran away. He was befriended by a man named Adler, who subsequently sent him to Berlin (1827), where he studied with Krihn, and also with the teacher of Mendelssohn, Zelter. From 1833 to 1837 he was organist at the Prussian Embassy in Rome. He then visited Vienna, where after another short sojourn in Rome he produced many of his light operas. In 1841 he was appointed Capellmeister at the Vienna opera, where his services were much appreciated. While in Vienna he founded the Philharmonic concerts for the purpose of giving adequate performances of the Beethoven symphonies. On April 1, 1849, Nicolai gave a farewell concert in Vienna at which Jenny Lind assisted in the production of some of the numbers from his opera, *The Merry Widow*. He then, in course of preparation. He was appointed director of the Domchor at Berlin, and also Court Capellmeister at the opera. His famous opera, *The Merry Widow*, was produced on March 9, 1849, two days before he died. The work was immensely popular, and the account of its tunefulness and great beauty.

(The Right Gallery)

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GERMANY'S REMARKABLE SYSTEM
OF MUSIC SCHOOLS

MUSIC SCHOOLS OF NORTHERN GERMANY

It seems to be one of the failings of residents of very large cities to regard the art effort in smaller cities with contempt. For this reason we in America hear but little of the educational work in German musical centres except that undertaken in the most widely known metropolitan conservatories. These, however, while representative of the musical education, are as a whole, by no means indicate the enormous extent of systematized musical educational work in Germany.

While the machinery of the conservatory often produces results which are of the most welcome kind, the art of music is peculiar in that the individual merits of the particular teacher are of far greater importance than the building or the facilities surrounding the teacher. Four walls do not make either a home or a conservatory. The people in it do. For this reason it is possible for a school with the very highest reputation to lose its significance and value as an educational institution through some changes in the faculty. For the same reason it is possible for teachers with pronounced talents and strong personalities to exist in German cities notwithstanding the strong conservatory competition offered. In several cases some of the most successful teachers in German cities are Americans, who by dint of originality, progressiveness and great industry have produced results which have made some of the conservatories envious. The American seems to be a born teacher, and his success in the stronghold of musical education abroad points to the excellence of the American teacher at home, which is often ignored by those students who are obsessed by the idea that musical education must be obtained in Europe.

Nevertheless, the German conservatories represent a most astonishing and successful combination of systematic musical education and the individual. They are an expression of Germany's national love for order applied to musical training. Although a few revolutionary spirits such as Grieg, Wagner and others have belittled systematic music teaching, the German conservatories stand at the foundation of the scholarly musical culture for which our Teutonic brothers are famous. Some years ago the writer made an extensive tour of Europe for the purpose of visiting the best known conservatories in Germany. Owing to lack of space, only a few of the leading characteristics of each school can be considered at this time, but those who desire more detailed information upon this subject are referred to the articles mentioned above, which have been found in THE ETUDE for March, July and November, 1903; May, July and November, 1904; May and June, 1905, and in other issues.

THE CONSERVATORIES OF NORTHERN GERMANY.

The conservatories of Germany may be divided into two general classes: 1. State or Royal Conservatories. 2. Conservatories supported partially by the State, partially by royal or noble personages or by the endowments of philanthropic persons. The State conservatories of Germany are, so far as our information goes, limited to the institutions located at Berlin (Hochschule), Munich and Würzburg. The last named conservatory is the oldest in Ger-

many. It was founded in 1804 and is still in a flourishing condition. Its progressive director, Kgl. Prof. Max Meyer-Olbersleben, contributes an article to these special German issues.

Drawing a straight line from Cologne to Dresden on the map of Germany, you will find the following cities noted for the musical effort: Berlin, Dresden,



THE ROYAL HIGH SCHOOL OF MUSIC, IN BERLIN.

Leipzig, Cologne, Halle, Hanover, Hamburg, Bremen, Cassel, Düsseldorf, etc. In this district will also be found Magdeburg, Posen, Breslau, Kiel, Stettin, Lübeck and other large cities less known by Americans for their musical activities.

By reason of its rank as the capital of the Empire and the importance surrounding an imperial court, Berlin naturally ranks first among the music centers given above. The city is one of the most magnificent capitals of the world, and as in the case of all other modern German cities, the average American visiting Berlin for the first time is amazed to find that it is not only quite as modern as the most progressive American cities, but that certain well-planned civic attempts to beautify the metropolis, particularly the eradication of objectionable advertising signs in the street, gives the whole a most satisfactory effect.

The Royal Academic High School for Music occupies one of the finest buildings ever erected for music purposes. Nothing that modern convenience could devise for a music school has been omitted. Supported as it is by the State, the faculty has included some of the most famous of the German teachers of the past century and of the present. Among these have been Prof. Dr. Max Bruch, Joseph Joachim,

Heinrich Schulze, Heinrich Barth, E. Humperdinck, Carl Marteau, Willy Hess, Karl Heymann, Ernst von Dohnanyi and others. Regular recitals by the pupils and by the faculty are given in which the school's symphony orchestra (student) and opera company (student) take part. Of the 303 students studying here in 1910, only six give the United States as the country of their origin.

The proprietary conservatories of Berlin, chief of which are the Scharwenka-Kindworsky Conservatory and the Stern Conservatory, are conducted in a thoroughly progressive manner and occupy buildings especially adapted for their purposes. The American reputation of Herr X. Scharwenka has drawn many of our fellow countrymen to the fine institution under his direction.

COLOGNE.

Those who think of Cologne as a manufacturing center or a cathedral city will be surprised to know the great and good musical work accomplished within its limits. The conservatory at Cologne was founded by Ferdinand Hiller in 1850. The present director is the famous conductor Fritz Steinbach, his representative being Prof. Dr. Klauwink, who has furnished THE ETUDE with the following information:

The number of the scholars is about 240. During the last ten years there have been seventy-one pupils from the United States. So many celebrated musicians have studied at the Cologne Conservatory that it is impossible for us to name but a very few. Among them are August Bungert, G. Heymann, E. Humperdinck, Frederick Corder, Fritz Vollbach, G. Lazarus, Dr. Ludwig Willner, W. Mengelberg. An interesting conclusion may be reached by examining the proportion of students attending the different classes in the conservatory. Four hundred and seventy-nine students studied piano; one hundred and eight, violin; two hundred and forty-six, harmony; two hundred, singing; forty-eight, organ. It should be remembered that in most all European conservatories it is necessary to take one principal study and one auxiliary study. Thus in the above enumeration several of the violin students may at the same time study piano or organ. An interesting aspect is the attention given to wind instruments of the orchestra. Thirty pupils are recorded as giving their special efforts toward the mastery of these instruments.

One of the youngest conservatories in Germany is that in Kiel, founded in 1908 under the direction of Dr. Albert Mayer-Reinach. This is said to be a very excellent small institution with some two hundred pupils.

Another conservatory founded quite recently is that at Düsseldorf under the direction of such able masters as Julius Buth and Dr. Otto Neitzel. This institution was founded in 1902. It now has two hundred and seventy-two pupils, five coming from America. No graduate well known to Americans has as yet come from this school.

DRESDEN.

The Conservatory at Dresden was founded fifty-five years ago and has produced many excellent graduates. It is now under the direction of Johannes Krantz. Among the distinguished teachers who have been connected with this institution have been Carl Heinrich Döring, the author of innumerable pedagogical works, and Felix Draeseke, one of the most distinguished composers of the present and a teacher of great merit. The number of students in the past year was fifteen hundred. Twenty-three came from the United States. Fifty-eight came from Russia, fifty-six from Austria-Hungary and thirty from Great Britain. Six hundred and ninety-eight came from Dresden alone. Judging from this we may assume that the idea that American students contribute largely to the support of German conservatories is a mistake. In fact, American pupils are often too impatient to pass the routine of the conservatory, in which class instruction is part, and in which the strong members are often held back by the failure of the weaker students to progress. For this reason Dresden is filled with

This consideration of the German Conservatories would not be complete if we did not look into the material side, i. e., the school fees. The following details have been somewhat roughly assembled owing to the fact that in many institutions there are various changes of the general schedule bringing about some

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THE ETUDE

MARIONETTES' WEDDING MARCH
LA NOCE DE PIERROT ET PIERRETTE

B. V. GIANNINI

Tempo di marcia assai moderato M.M. ♩ = 104 8^{va}

First system of the musical score for 'Marionettes' Wedding March'. It consists of two staves (treble and bass clef) in 2/4 time. The key signature has two flats (B-flat and E-flat). The music features a variety of notes, rests, and dynamic markings including *mf*, *p*, *cresc.*, *f*, *dim.*, and *p*. There are also fingerings and articulation marks throughout the piece.

Stesso movimento 4 5

Second system of the musical score, continuing from the first. It maintains the same key signature and tempo. The notation includes complex rhythmic patterns, dynamic changes, and fingerings. The piece concludes with a final chord and a repeat sign.

THE ETUDE

First system of the musical score for 'The Etude'. It consists of two staves in 2/4 time, with a key signature of two flats. The music is more technically demanding than the first piece, featuring many triplets, sixteenth notes, and complex rhythmic patterns. Dynamic markings include *p*, *mf*, *dim.*, *cresc.*, and *f*. There are also fingerings and articulation marks throughout the piece.

Second system of the musical score, continuing from the first. It maintains the same key signature and tempo. The notation includes complex rhythmic patterns, dynamic changes, and fingerings. The piece concludes with a final chord and a repeat sign.

THE ETUDE CROWN OF TRIUMPH

MILITARY MARCH

Secondo

Tempo di marcia M.M. $\text{♩} = 120$

FRANK P. ATHERTON, Op. 221

Musical score for the second part of "The Etude Crown of Triumph". The score is written for piano in 2/4 time, marked "Tempo di marcia M.M. $\text{♩} = 120$ ". It begins with a forte (*ff*) dynamic and includes various musical notations such as *cresc.*, *mf*, *f*, and *marcato*. The piece concludes with a *TRIO* section marked *p* and *piu cresc.*, ending with a *mf* dynamic.

THE ETUDE CROWN OF TRIUMPH

MILITARY MARCH

Primo

FRANK P. ATHERTON, Op. 221

Tempo di marcia M.M. $\text{♩} = 120$

Musical score for the first part of "The Etude Crown of Triumph". The score is written for piano in 2/4 time, marked "Tempo di marcia M.M. $\text{♩} = 120$ ". It begins with a forte (*ff*) dynamic and includes various musical notations such as *cresc.*, *mf*, *f*, and *marcato*. The piece concludes with a *TRIO* section marked *p* and *piu cresc.*, ending with a *mf* dynamic.

THE ETUDE

Secondo

Musical score for the 'Secondo' movement of 'The Etude'. The score is written for piano in G major, 2/4 time. It consists of eight systems of staves. The first system begins with a mezzo-piano (*mp*) dynamic. The second system continues with a mezzo-piano (*mp*) dynamic. The third system features a forte (*f*) dynamic. The fourth system includes a fortissimo (*ff*) dynamic and a 'cresc.' (crescendo) marking. The fifth system is marked 'a molto'. The sixth system continues with a fortissimo (*ff*) dynamic. The seventh system features a fortissimo (*ff*) dynamic. The eighth system concludes with a fortissimo (*ff*) dynamic.

THE ETUDE

Primo

Musical score for the 'Primo' movement of 'The Etude'. The score is written for piano in G major, 2/4 time. It consists of eight systems of staves. The first system begins with a mezzo-piano (*mp*) dynamic. The second system continues with a mezzo-piano (*mp*) dynamic. The third system features a forte (*f*) dynamic. The fourth system includes a fortissimo (*ff*) dynamic and a 'cresc.' (crescendo) marking. The fifth system is marked 'a molto'. The sixth system continues with a fortissimo (*ff*) dynamic. The seventh system features a fortissimo (*ff*) dynamic. The eighth system concludes with a fortissimo (*ff*) dynamic.

THE ETUDE

MOONLIT WAVES

REVERIE

T. W. RUSSELL

Andante con moto M.M. ♩ = 72

p sempre legato

Ped. simile

poco a poco cresc.

dim. poco a poco

rit.

a tempo

1st time only

last time only

legato

pp

f

tre corde

THE ETUDE

ten. dolce ma marcato

Ped. simile

cresc. poco a poco

dim. poco a poco

perdendosi

r.h.

l.h.

rapido e leggiero

rit.

legato

D.C.

THE ETUDE BETWEEN FRIENDS

H. ENGELMANN

Allegretto con grazia M.M. = 84

mp legato

mf

mf delicato

mf cresc.

f

mf

pp Fine

p dolce.

string.

cresc.

stacc.

p

rit.

D.C.

THE ETUDE THE TROUT

LA TRUITE
VALSE DE SALON

AUGUST NÖLCK Op. 176

Allegro con brio M.M. J. = 72

p

mf

cresc.

f

f

pp

Piu tranquillo

ff

Fine

p

Meno

dolce grazioso

cresc. e string.

r.h.

a tempo

fresc. poco rit.

p

D.C.

THE ETUDE

WITH SONG AND JEST

POLKA-ELEGANTE

I.V. FLAGLER

Intro.
Tempo di Polka M.M. ♩ = 108

f *sf* *mf* *cresc.* *Fine* *mf* *mf* *2d time 8va ad lib.* *f* *ff* *D.S.*

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THE ETUDE

To Miss Bonnie Bradley

FADING DAY

REVERIE

CARL WILHELM KERN Op. 222

Moderato con espress M.M. ♩ = 69

mf *p* *cresc.* *ten.* *con passione* *ten. calmato* *f* *p* *f* *ten.* *dim.* *p* *ten.* *cresc.* *cen* *do* *mf* *cresc.* *cen* *do* *p* *rit.* *cresc. e accel.* *calmato* *senza pedale* *Tempo I.* *f* *rit.* *p* *Meno mosso* *ten.* *rit.* *pp* *p* *pprit.* *p* *morendo*

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THE ETUDE

GRANDE POLONAISE

Allegro moderato M. M. ♩ = 108

A. de KONTSKI, Op. 271

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This image shows a page from a musical score, likely for a piano. It contains four systems of music, each with a grand staff (treble and bass clefs). The notation is complex, featuring many sixteenth and thirty-second notes, often grouped in triplets. Dynamic markings such as 'p' (piano) and 'ff' (fortissimo) are present. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The paper is aged and yellowed, with some visible wear and discoloration.

LULLABY

Intro.
Andantino M. M. $\text{♩} = 54$

C. S. MALLARD

Andantino M. M. 2 = 54

dolce. *p*

mf *dim.* *ad lib.* *Fine only* *mf*

rit. *D. C.*

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THE ETUDE

LAUGHING BLOSSOMS

GRACEFUL DANCE

LUIS G. JORDÀ

Moderato M.M. ♩ = 108

* From here go back to 8 and play to Fine; then play Trio. ** Play first part of Trio to Fine of Trio; then go back to 8 and play to Fine.
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THE ETUDE

A FOREST LEGEND

ROMANZA

W. D. ARMSTRONG

To D. R. Martin, Esq.

Andante espressivo M.M. ♩ = 63

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THE ETUDE

ANDANTE

from "KREUTZER SONATA"

L. van BEETHOVEN, Op. 47

Edited by F. E. HAHN

M M ♩ = 72

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PIANO

Cantabile

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Pedal Bourdon 16
Arranged by

ARTHUR HENRY BROWN

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SHE'LL WEAR A ROSE
IN HER HAIR TONIGHT

RENE BRONNER

Andante

H. W. PETRIE

We stood be-side a rose-tree tall, Down
"The world is wide," she said, "Sweet-heart,

by the gar-den gate, I pluck'd a blos-som for her hair, And plead-ed her to wait, She
I can no long-er stay. Sweet words of praise are call-ing me, I lis-ten and o-bey

took the rose and turn'd to me, Her face of beau-ty rare,
mem-ber that I love you still, And ev-er will be true,

"Sweet-heart, I'll wear the rose to-night, That you may know I care,
Some-time, when oth-er hearts grow cold, I will come back to you!"

She'll wear a rose in her hair to-night, A rose in her shin-ing hair, And

'neath the glit-ter of wealth and light, The world will call her fair, A
smile for each glance that fond eyes re-peat, While lips whis-per words sweet and clear, She'll
wear a rose in her hair to-night, While I am so lone-ly, so lone-ly here.

I KNEW AT LAST 'T WAS YOU

EDWARD G. SIMON

Moderato

LOUIS SCHMIDT

wand-er'd in a gar-den And gath-er'd man-y a rose; "A-las," I said, "it

cresc. *rall.* *p* *mf* *a tempo* *cresc.* *poco a poco*

is not here, The sweet-est flow'r that grows,' I pluck'd the fra-grant mig-non-ette, And

cresc. *poco a poco* *rall.* *p* *mf* *cresc.* *poco a poco*

pop - pies bright with flame, I call'd the ear-ly vi - o - let. And soft - ly breath'd a

cresc. *poco a poco* *rall.* *p* *mf* *cresc.* *poco a poco*

p Somewhat slower

name. Ah! then— you came— to me, Love, We search'd the gar - den

molto rall. *p*

cresc. *f* *broadly cresc.*

through, And when your eyes— gaz'd in - to mine, I knew at last, 'twas

cresc. *f* *pesante* *cresc.*

ff *Con anima* *somewhat slower* *dim. e rall.* *pp* *morendo*

you.

TEN VITAL TESTS IN FINISHING A PIECE.

BY CAROL LINCOLN.

How can the student know whether he has done all that can be done for a piece? One most excellent way is to consider the piece from every standpoint. A chemist in testing an unknown compound will examine it from the standpoint of weight, density, fluidity, or friability, often before he attempts to analyze it, with a view of determining the chemical elements of which it is composed.

Many pupils work entirely in the dark. They blunder through their compositions, and after they have worked upon a given piece a certain number of times they pass it by as though completed, without even seriously considering it from the many sides which reveal themselves to the trained pedagogue. No worthy musical composition is effective unless its various phases have been studied separately and treated properly.

This detail work is a part of the process of original study. When the piece is played as a whole in its finished condition these details have become so carefully and thoroughly developed that they become second nature and demand little special conscious control during performance.

The following is a series of tests which any advanced student may apply to his work with profit:

I. THE TEST FOR NOTES.

Is every note exactly as it should be? This is the simplest of all tests, but it not infrequently happens that a careful student makes some little mistake with an accidental and play the mistake over and over until it becomes a part of his conception of the piece. We know of one very talented young man who learned the Bach-Saint-Saens Gavotte in B minor, in the key of B major, and was amazed to find that he had never considered the signature properly.

II. THE TEST FOR TIME.

Is the time exactly as the composer wanted it? Am I taking my own tempo or am I following the tempo which the finished pianist would demand? Many young players are all at sea on time. They either play too fast or too slow, and when they hear the piece played at the right time their jaws hang in astonishment.

III. THE TEST FOR RHYTHM.

Is the regulation of the recurrence of the accents as demanded by the type of the piece exactly right? Am I playing a mazurka so that anyone hearing it might think that I was trying to play a waltz? Is that polonaise played with such little attention to rhythm that it loses its national character? The rhythm test is one of the severest of all and many advanced players "fall down" upon this important point.

IV. THE TEST FOR PHRASING.

Am I making the meaning of the piece clear by observing the phrasing in the manner intended? Am I forgetting that the impression I am making must be upon the ear of a listener? Can the listener hear the proper phrase division, or am I making my piece a muddle of mixed sentences?

Have I investigated the proper execution of the accents? Do I realize that phrasing and rhythm depend very largely upon getting the right accent in the right place?

V. THE TEST FOR DYNAMICS.

Have I estimated the gradations of force demanded by the piece itself as a whole and by the dynamic marks (*cres.*, *dim.*, *forte*, *piano*, etc.) which the composer has inserted, or have I left these very important matters to chance or to the fatal "inspiration of the moment."

VI. THE TEST FOR TOUCH.

Am I sure that the touch I am employing is the touch indicated for a given passage, and am I sure that this touch is the one designed to give the best results? Am I neglecting staccato or portamento marks?

VII. THE TEST FOR PEDALING.

Have I followed the pedal marks as indicated? Do I really understand what I am trying to effect in employing a certain pedal-

ing? Am I holding down the pedal "to make it loud" when the composer has marked a pedaling designed to give "atmosphere," or a blended tonal picture? Have I neglected a *con sordini* or a *una corda* sign?

IX. THE TEST FOR HISTORICAL PROPRIETY.

Do I understand how music of the epoch in which the piece was written was customarily played? Am I playing a piece written in the era of the harpsichord as though it was written in the era of Liszt, Rachmaninoff or Sapellnikoff? Do I know the musical characteristics of the composer?

X. THE TEST FOR "EXPRESSION."

Am I following the expression marks given by the composer? Do I know whether he intended it as program or illustrative music Mendelssohn's *Spring Song*, Jensen's *The Mill*, Beethoven's *Pastoral Symphony*, etc.), or was it written simply as pure music (Bach's *Fugues*, Brahms' *Intermezzos*, etc.)?

Do I see the picture the composer saw?

The pupil who makes a copy of the headings of the above (printed in capitals) and makes an occasional test of the leading pieces he is studying, he will reach a degree of perfection never before attained in his work. Write the headings out on an ordinary sheet of paper, and as each step is tested and mastered cross off the heading. Never pass from one heading to the next until you are very sure that further progress is impossible at the present.

The Last Message of the Famous American Virtuoso WILLIAM H. SHERWOOD

Shortly before the death of the distinguished American pianist, Wm. H. Sherwood, THE ETUDE, learning of what was then believed to be but a temporary illness, requested Mr. Sherwood to devote some time during his convalescence to the preparation of a special article. He replied that he was too sick to consider the matter at that time. A few days later he wrote that he was able to sit up in bed for a short time, and felt that he had an important message to communicate to American music students upon the subject of rhythm. He also wrote that he felt impelled to do this. He was sure that one of the greatest shortcomings of students lay in their failure to place sufficient stress upon rhythm. Shortly thereafter we received his article, "The Spirit of Life in Music—Rhythm." We little realized at the time that Mr. Sherwood had written it upon his deathbed. It indicates the virility of his mind to the very end. This last message of the renowned American artist and teacher will appear in

THE JUNE ISSUE OF THE ETUDE

STUDYING HARMONY AT HOME.

It is not certain, but a student can study harmony from books just as well as he can under the direction of a teacher; and a poor teacher, one who makes the subject obscure and dry, is worse than no teacher. If one studies harmony by himself, or with one or two companions, it is well to have two or three text-books by different authors, take up a subject and see what each says on the subject, and then work out the solution until the whole matter is understood. One can go from one branch to another—from scales to intervals, and then to chords in their various forms—and reach the knowledge of all in the spare time of one winter. It is worth giving that time, too. There are many excellent text-books to be had now, and many new ones appearing every year. The study of theory should not stop at harmony, but should go on through counterpoint and form. One who proposes to use music professionally should carry theoretical study as far as possible. He may hear in mind, however, that all knowledge is comparative. He can never know all. More than that, the new things in music, the new discoveries in music, will keep one at some phase of theoretical study all his life.—Tubbs.

It sometimes takes a long time for a composer to be discovered. Waldteufel, the celebrated composer of some of the most tuneful waltzes ever composed, published his first works at his own expense. They were so successful that he finally devoted himself to composition entirely.

Letters From Our Readers

TESTED ADVERTISING.

To the Editor of THE ETUDE:

I have been much interested in the articles on advertising which have appeared in THE ETUDE from time to time. While I agree with most of them, my own practical experience has shown me that the form of advertising by means of circulars is superior to newspaper advertising. I do not refer to magazine advertising, but to real newspaper advertisements. The only really valuable newspaper advertising is obtained by a sort of "scratch my back and I'll scratch yours" process. That is, you contract for so much space and then obtain either favorable or at least not unfavorable comment in the news items. It would probably pay to use the news columns for advertising if one took the time to word it so as to disguise the fact that it is an advertisement.

As I was manager of a floral establishment which went "by the board" during the panic of 1908 it became necessary to change my business or my location. I had taught music before my college days and rather liked it, so decided to reënter the profession. My only anchorage was my church position, which paid me \$3 per Sunday at that time, and the post of organist in our Masonic lodge, which averaged half as much per week. I secured the supervision of music and drawing in the local schools, devoting one day each week, at \$20 per month. Through this position I secured several private pupils, so that the salary was not small. I next went to another city, and arrived at the psychological moment when the former pupils of a deceased musician were anxious to secure a new instructor. Since January 1, this year, I have also had more public school work, securing a few additional private pupils.

I employed a practical circular and plans similar to those expressed in the valuable articles of Mr. George C. Bender (from the *Business Manual for Musicians*), and have had excellent results. Until I get in a position to employ legitimate musical magazine advertising, my circular must suffice. I feel that I have succeeded remarkably well, and below I give my income for the first year after I reëntered the musical profession. Doubtless all those who employ the ideas which Mr. Bender suggests can do equally well.

September	.....	\$40.00
October	.....	79.85
November	.....	100.00
December	.....	89.00
January	.....	96.75
February	.....	107.67
March	.....	107.50

Few businesses in which a young man located in a small town might engage could show a larger profit in the first year.

I have been excessively idealistic in my day, but my business experience has made me more practical. I do not look upon getting business methods as flaccid or unworthy of adoption. I believe in publicity. If it is dignified, and free from extravagance or bombast, I also believe that when one cannot speak good of a rival that silence should prevail.—J. G.

TEACHING THE CLEFS.

To the Editor:

I am opposed to the system of teaching the treble clef first and the bass clef afterwards for the following reasons:

1. Many pupils who learn the treble first and who have had numerous treble clef parts in duets to play are amazed and discouraged to find that they have in front of them a still more difficult task.

2. Most pupils study music for but a very short time at the best, and the custom of postponing the study of the bass clef often leaves some of them with a half-way training which only proves an annoyance. I think that it is much safer for the teacher to teach both the bass and the treble clefs together.

MRS. F. R. MCGOWAN.

Music and theology have often gone hand-in-hand. Gounod went through a course in theology which lasted two years, and it was generally thought he would enter the priesthood.

SINGERS WHO LOST THEIR VOICES.

BY HENRY T. FINCK, IN "NEW YORK EVENING POST."

The breakdown of Caruso's voice some time ago is the most sensational of the day. It has been said that a singer dies twice—the first time when he loses his voice.

One night, over a year ago, when the famous tenor, though feeling tired, sang at the Metropolitan Opera House, he almost collapsed after the curtain had closed on the second act. "I cannot finish this opera," he sobbed, "I cannot do it." During the intermission he recovered his spirits, and the last act was sung, none too late. He should not have sung it at all. He was endangering a delicate vocal apparatus that gives joy to tens of thousands of opera-goers on two continents, and that is worth to its owner about \$50,000 a year, including more than \$200,000 for singing into the sound reproducing machine.

On the steamer coming home he said that the idea that he might never be able to sing again was ridiculous. He joked about the matter, declaring he was going to Bayreuth to study Wagner roles, and maintained that if his voice was not at its best now, that was due simply to his having worked too hard. Possibly Caruso's confidence in his recovery is based on his knowledge that many other singers have not only regained but have actually lost their voices and recovered them completely.

THE CASE OF JENNY LIND.

The most famous case is that of Jenny Lind. She was only ten years old when she made her first appearance on the boards as an actress. Four years later she began to sing on the stage occasionally, and at the age of nineteen she abandoned plays altogether, and concentrated in opera only. Soon she became so popular that the directors could not resist the temptation to give her more work than was good for so young a voice. Fortunately, she recognized the danger in time. Realizing that her gifts were only half developed, she made up her mind to go to Paris and study with Manuel Garcia. One foolish thing she did at this moment: she gave a series of concerts in the Scandinavian provincial towns, thus still further exhausting her tired vocal organs; but she needed the money this brought her, to pay her expenses, and she did not know how far she was to the brink of the precipice.

She found that out as soon as she reached Paris, and called on the famous Spanish master, with the request that he take her as his pupil. He made her sing some scales and an aria from "Lucia," which she had sung in public nearly forty times. This time she broke down, and Garcia pronounced the crushing verdict: "It would be useless to teach you, miss; you have no voice left."

With tears of disappointment in her eyes she implored his advice. Could he not bring back her voice? He said that such cases are apt to be hopeless; but he felt sorry for this poor girl, hurled from her Swedish triumphs into the abyss of despair, so he agreed to hear her again six weeks later, and to make up to speak during that period as little as possible and not to sing a single note. This she did, spending her time studying French and Italian; and when she returned to him they were both delighted to find that the rest cure had done some

good. He agreed to give her two lessons a week, and made it clear to her that it was not overwork that had hurt her. Following his instructions, she was soon able to practice her exercises hours every day without undue exert or fatigue. To a friend she wrote:

"I have to begin again, from the beginning; to sing scales, up and down, slowly, and with great care; then to practice the scale—usually slowly; and to try to get rid of the hoarseness, if possible. Moreover, he is very particular about the breathing. I trust I have made a happy choice."

She doubtless had made a happy choice. She was soon able to write: "My voice is clear and sonorous, with more firmness and much greater agility."

One day there came to Garcia, a girl, who had strained her voice by singing higher than her natural voice. He told her not to sing anything but a few notes, inter. Once only she disobeyed, and the next time she called on him and had spoken a few words she was surprised to see his face flushed and his eyes bright. He approached her with having sung soprano. Surprised, she asked him how he knew, and he answered: "I heard you speak, and it is quite enough to tell me that in ten years not a note would be left of her brilliant voice. As she promised not to disobey his instructions again, he maintained that if his voice was not at its best now, that was due simply to his having worked too hard. Possibly Caruso's confidence in his recovery is based on his knowledge that many other singers have not only regained but have actually lost their voices and recovered them completely."

After a few months she left London to spend the winter on the Continent. She hoped he would take her back on her return, but he sternly refused, telling her that he never went on in his best now, and adding, "You will probably get engagements, but do not base your future on singing."

Time proved that he was right. Says Mr. Mackintosh: "After a few years she began to lose her high notes rapidly, and soon her voice was completely gone."

Among the many pupils of Garcia whose names are now recorded in musical histories and dictionaries is Johanna Wagner, the niece of the great composer. He engaged her to sing the Dresden Royal Opera (of which he was then conductor), when she was only seventeen years old, and it was she who created the role of Elizabeth in "Tannhäuser" in 1848. Shortly afterward she was sent to Paris, at the expense of the Royal Opera, to continue her studies with Manuel Garcia and his sister, Viardot. In 1850 she married a lawyer named Jachmann, and two years later she lost the voice that had made her famous. She was advised to take up a career as an actress. She got an engagement in Berlin, and for ten years she was one of the most admired tragediennes on the stage. In 1859 she retired from the stage, but her singing voice had come back sufficiently to enable her to accept Wagner's invitation to sing at his home in Bayreuth, to take ninth sympathy that year. In 1876, the first Norn in the Nibelung Festival at Bayreuth.

WHY CHARLOTTE CUSHMAN BECAME AN ACTRESS.

Charlotte Cushman is now remembered chiefly as an actress, but she began her career as a singer. As a girl she had a voice of unusual richness, with a full contralto register. Friends of her father, one of them John Mackay, in whose piano factory Jonas Chickering was then foreman, and her with good musical instruction, and she subsequently appeared in concerts, as well as in operas. She went with an opera company to New Orleans, and

there her voice, strained by the soprano parts assigned to her, suddenly failed. A theatrical manager in that city thereupon advised her to become an actress, and in 1835 she made a successful debut as Lady Macbeth.

Madame Sembrich attributes the preservation of her vocal powers during a career of nearly three decades to the fact that she always knew what roles and songs were suited to her voice, and avoided the others. Madame Melba did not always do this, and for her mistake she paid the price in the suffering, but luckily not permanent, injury to her voice.

MELBA'S BRUNNHLIDE

It was at the time when the De Reszkes were here and Wagner was at the age, so that even Melba longed to appear in one of these roles that brought her her interpreters so much glory, while Carl likewise talked as if she was in Civalmold. The Frenchman refrained, but the Australian succumbed. One day Jean de Reszke suggested to her, half jocularly, maybe, that she should try Brunnhlide, in "Siegfried." She promptly made up her mind to do so, and had a clause inserted in her contract securing that part for herself. To sing that role one must have a voice pliant and strong as a Damascus blade. Melba's was pliant, but not of steel, and it broke in the contest with the Wagnerian orchestra; she had to retire for the season and make it whole again.

There were not wanting critics who asserted that Wagner was right, and that the case, as were Puccini and Verdi to blame for the present predicament of Caruso?

SANTLEY'S RECOVERY.

At one time, early in his stage life, the eminent English baritone, Charles Santley, suffered from an abnormal activity of his salivary glands, which threatened to terminate his career. The muscles of his throat seemed to relax, and the voice, instead of issuing with freedom, appeared to recede, producing a choking sensation, very unfavorable to the delivery of a sustained phrase. For some years after his return from America in 1874 the inconvenience increased to such an extent that at one time he thought he would have to retire from the public exercise of his profession.

He consulted several medical men; one of them starved him, another starved him, a third dosed him with quinine, and he did so for months. He was advised to eat food of a sea journey; there were ominous hints of fatal malignant disease, but finally he was cured by a rest cure, and that his trouble was simply due to the inactivity of the liver, and in a short time restored his health. His voice recovered, and he did so. He was later in the "Remnant" more than once before the public except Sims Reeves.

He is still singing, though seventy-five years old. The latest London journals speak of him as taking part in a concert at the Crystal Palace on Good Friday, when he sang Gounod's "There is a Green Hill" and the air, "Honor and Arms" from Handel's "Samson."

It will be remembered that Jean de Reszke was reported at one time to have lost his voice for a time, and certainly he brought it back to sound, and he was the public several years longer, leave the stage. He has heard him sing in private say his voice is as good as ever.

MANY VOCALISTS AFFLICTED.

Maurice Renaud told me that he once lost his voice for a whole month, and it took two years to restore it to its former condition. This was when he was about thirty. He said that singers, especially men, are troubled by vocal troubles, more particularly between the thirtieth and thirty-fifth, and up to the fortieth year. Most vocalists, Mr. Renaud has observed, and these losses occur, as a rule, at periods more or less long. "It has a very bad effect on both the artist and the public, for the public hears flaws which it did not notice before, and sometimes pure imagination is the result. The artist never dares again to do what he had done before, even if he feels like competing."

LILLI LEHMANN'S ADVICE.

In her book, "How to Sing," Lilli Lehmann refers to the harm done to singers and their sensitive throats by "the rehearsals which are held in abnormally bad air." She counsels singers to avoid such rehearsals, and to stay on the day which there is to be a performance, a thing done regularly at our opera houses, to the advantage of the ensemble, but to the detriment of the stars. Next year, when there are to be no more performances than ever, this danger will be increased. Some of the Metropolitan singers, during the past season, found that it broke in the contest with the Wagnerian orchestra; she had to retire for the season and make it whole again. There were not wanting critics who asserted that Wagner was right, and that the case, as were Puccini and Verdi to blame for the present predicament of Caruso?

THE VALUE OF SIGHT READING.

In his excellent work on "Musical Education" Lavignac makes a strong plea for the study of sight reading by the singer. Conditions being even adjusted in this country than in France, his plea is more applicable here than elsewhere. "How often we hear at the Conservatoire, before the full board of examiners, absurd reasonings, of this type: 'I did not come here to learn music, I came to learn singing.' What would singers think of a convulsion who was stubborn enough not to want to learn how to read, and by that very course prevented his own access to all the resources of the human voice?"

He consulted several medical men; one of them starved him, another starved him, a third dosed him with quinine, and he did so for months. He was advised to eat food of a sea journey; there were ominous hints of fatal malignant disease, but finally he was cured by a rest cure, and that his trouble was simply due to the inactivity of the liver, and in a short time restored his health. His voice recovered, and he did so. He was later in the "Remnant" more than once before the public except Sims Reeves.

He is still singing, though seventy-five years old. The latest London journals speak of him as taking part in a concert at the Crystal Palace on Good Friday, when he sang Gounod's "There is a Green Hill" and the air, "Honor and Arms" from Handel's "Samson."

It will be remembered that Jean de Reszke was reported at one time to have lost his voice for a time, and certainly he brought it back to sound, and he was the public several years longer, leave the stage. He has heard him sing in private say his voice is as good as ever.

PHYSICAL FITNESS.

There only thing which could defeat the perfect effectiveness of the system indicated in the preceding articles for acquiring spontaneity in singing is physical incapacity. If any part or parts of our vocal machinery are out of order the machine cannot work properly as a whole. In a case of malformation, or of any chronic or acute disease, if a trustworthy throat and lung specialist cannot see his way to remedy the evil, singing should be abandoned. But if, as happens far more frequently, the physical incapacity is simply the result of bad habits, the singer must take these in hand with the determination to overcome them. This should be done apart from singing, as a bad or sluggish action of the bodily machinery which is confirmed must first be set right in our own department before it is fit to do normal work for us; and all we need ask from our bodies is normal fitness for their task. To apply the words of Hamlet to our bodies, "The readiness is all." That which relates to the vocal action is accomplished solely through the ear and the musical sense in practice.

Now, how are we to know just what our bad habits are, and how to break them up? This is not difficult, as the bad habits can easily be recognized as belonging to one of two kinds. One kind is stiffness or undue tension of nerve and muscle, out of which all clutches, all spasmodic movements and disorderly actions arise.

The other kind is a slackness and sluggishness of nerve and muscle, which renders the response to the will slower than that of the body. These habits of the latter type almost invariably stand with a sunken chest and distended abdomen, and sing without proper contact of the vocal cords. The resultant voice is unposited, weak, and quite incapable of every other part color.

And let me add here that this type of habit is very apt to exist in persons of an anemic tendency. Where, however, it exists in one whose circulation and digestion are good, it is pretty sure to be the outcome of faulty instruction and bad example.

Now, how shall we tackle these bad habits of either class? First and in each case, let us turn to the breath, muscles, for in these we have the immediate underlying cause of both types of disability, and the remedy for each could therefore be found in the student being by creating for himself the new habit of carrying himself in the manner best suited to a flexible efficient action of the breathing muscles, and of the entire bodily machinery, thus:

Let him draw himself up to his full height, without stretching, and expand the chest, without unnecessary tension, by drawing back the shoulders. The position favors the falling in of the abdomen, the proper contraction of the diaphragm, and the fullest expansion of the throat in respiration. Let him assume this position consciously at every opportunity; let him consciously make to maintain it habitually, for this will train his "instructive mind" to compel his muscles to hold it, and to keep him is not thinking about his body. While he is acquiring the habit of carrying himself in this way, let him practice inhaling and exhaling slowly and easily without undue tension, and the degree of which should be kept stationary alike in outbreathing and inbreathing.

When he has made a confirmed habit of this correct carriage, and of keeping the frame of the chest steadily expanded without strain, comfortably and easily, he will have taken first great step towards freedom and spontaneity.

If his bone has been over-tension or stiffness, either of the breathing muscles, or of the vocal instrument itself, this new habit will release the stiffness or tension; if, on the other hand, slackness and sluggishness have preassented themselves, it will vitalize and induce new impulse, strength and flexibility. With this much achieved, the physical machinery may be regarded as fit to do whatever is demanded of it in practice, provided the singer is never tempted to pay attention to or interfere with it, but steadily relies on the guidance of his ear and tone concept for every variety of vocal sound and expression. It is not possible in so brief an article to deal with anything more than the fundamental principles of singing.

There is one thing more that I would add, however, here and now, and it is that as the vice of undue tension in all parts of the body, but particularly in the breathing muscles, is itself so much common and harmful, I would urge my readers to adopt a very simple and effectual means of testing just how much tension belongs naturally to a full inflation of the lungs, and how much is superfluous.

Many have reported success from practicing the following from "The Philosophy of Singing":

"First, close the mouth. "Second, draw in a deep breath through the nostrils. "Third, when the lungs are well inflated and the whole frame of the body expanded, relax the nostrils with the thumb and forefinger so that no breath can escape.

"While the breath is confined in the lungs, say, during ten seconds, relax the diaphragm and every other part where you feel tension as much as possible without giving up the breath. The sensation of comfortable strength without undue tension that you will experience up to the moment when you choose to let out the breath is precisely the same that you should have when you sing on a full inflation." I strongly urge my readers to make this test daily, in order that they may be constantly reminded of the correct sensations before beginning their practice.

Clara Kathleen Rogers.

HOW TO STUDY A SONG.

BY GEO. CHADWICK STOCK.

When you have selected a song to learn first read the text over carefully again and again. If the lyric is a good one you will find enough in it to employ your best thought and imagination. The text go over the melody associated with it time and again. If well written you will find it closely wedded to the meaning of the text, the rhythm, the same position consciously at every opportunity; let him consciously make to maintain it habitually, for this will train his "instructive mind" to compel his muscles to hold it, and to keep him is not thinking about his body. While he is acquiring the habit of carrying himself in this way, let him practice inhaling and exhaling slowly and easily without undue tension, and the degree of which should be kept stationary alike in outbreathing and inbreathing.

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Edited by ROBERT BRAINE

Popularizing the art in Germany as Joachim. During many years of his long and busy life, while he was in his prime, he was the most popular of the most eminent violinists of his time. Joseph Joachim was born in the village of Kittsee, Hungary, in 1831. His father was a cooper. He commenced his musical studies at five years of age, and in 1846 he came to Vienna to study the violin in the conservatory in public in a class at Pesth at seven. At the age of ten he was sent to Vienna, where he studied under Böhm, who devoted his entire time to him for two years. He then went to Leipzig, where he met Mendelssohn, who at once recognized his great talent and decided that he could bring the young artist into contact with the best masters. More than twelve Joachim appeared in one of the Gewandhaus concerts in Leipzig as a finished artist, playing the violin with the greatest performance ever known on him. He was a great

It may be said truly that Joachim elevated the violinist's profession throughout the world. He had a singularly perfect technique; he was gentle, modest, unassuming, of the strictest integrity, and imbued his hearers with something of the same veneration for the great compositions for the violin which he himself had made. He was popular also in Germany, and in England, to which country he made an annual tour. On one occasion his address in England was "The Royal Institution in his honor, presenting him with a superb Stradivarius violin, for the purchase of which \$6,000 had been subscribed." Another occasion, in 1899, the sixtieth anniversary of his birth, he gave at the Crystal Palace his first public appearance, one of the most remarkable demonstrations in the history of music was made in Berlin. He was accompanied by a band of two hundred performers. Of the ninety

Marteau appears frequently in public in Berlin, notably in the

A well-known critic has said of these *Forty Etudes*: "These studies have been recognized and adopted as the basis of all solid execution on the violin by the masters of all schools—French, German, or any other nationality—and

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I recently contributed a series of papers on bowing fundamentals to *The Violinist*. It was virtually an exposition of the so-called Joachim bowing. Soon after, I was asked to give a playing of a man who had been born with a defective right hand. Of necessity he played with his toes, and did not know Mr. Joachim. He played De Bériot's Ninth Concerto with fine grasp of nuance, flawless intonation and a beautiful tone. He had a very extensive repertoire; but I have heard that work played by student and teachers whose performances compared with his about as favorably as that of one composer compares with the playing of another. I am not sure of this, but I have not adapted his technical system, as I still believe my own is more conducive to both grace and facility. I am changed, however, in having gained a broader and deeper understanding of the instrument. There are more ways than one of skinning the cat.

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the thousands of violinists of all countries of the world can be wrong in the matter of the superiority of old violins, and their accumulated verdict should prove without doubt that old violins have a better quality of tone and are the best mediums of expression for the violinist.

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DEPARTMENT
FOR CHILDRENEdited by
MISS JO-SHIPLEY WATSONHOW AN AMERICAN GIRL WENT
TO THE OPERA IN
GERMANY.

OPERA in Germany is an institution like Parliament and Church. It's a big part of life, and the German-born cannot do without it any more than we Americans can do without ice cream soda and "illustrated" songs. There is an opera house in every city and in nearly every town, even towns as small as yours and mine.

I am not going to tell you about the opera itself, because others have done that better. I am going to tell you the way an American girl goes to opera in Berlin. She is studying music—piano, of course—and she lives in a German family of portrait painters where there is a great deal of "atmosphere." That's the sure that draws so many students to Europe and holds them there.

The watchword in Germany is "*Wissenschaft*" (Knowledge). Every one studies something and if you are to arrive, you soon become one. The first word you learn is "*Muth*" (Courage) and the first thing you feel is "System."

The American girl takes lessons from one of these celebrated Professors who are afraid to approach a woman to whom you pay ten dollars, for whom you practice five hours a day, and from whom you receive a gruff "*Ja, wohl*" (Well, yes), "*ja*" (Yes), and practice "that" fifty times a day until it comes.

While she is in Berlin, life revolves around that stormy Professor, and after she leaves she marvels at her stupid worship of a clay idol and the best she remembers is the cozy little German family with the "atmosphere" and the evenings at the opera. If *Das Amerikanische Fräulein* (The American Miss) is going to the opera, supper will be served at five or half-past; for opera in Germany begins as early as six o'clock when it is a long Wagnerian one, and seldom later than seven for one of ordinary length. One must be prompt, for the doors are always closed during the playing of the Overture. In American opera houses one seldom hears the Overture; for either one is late oneself or one's neighbor's is, and the Overture is lost under a drone of conversation and rattling seats. One must go to Germany if one wants to hear the Overtures to the operas. There all is hushed; one rustling program brings out a hiss, and any attempt at conversation is punished by a storm of hisses or even the appearance of the *Polizei* (police).

A TERRIBLE ORDEAL.

I remember an American girl who tried to "keep a date" with a student to fall due when she was attending *Bach's Passion Music* at the old Sing Akademie in Berlin. The chorus was singing "*O Mensch bewein dein Sünde gross*" (O Man bewail thy great Sins). The American left her seat and walked down the aisle when the time of her "date" arrived. The conductor turned round and there were two hundred voices and stood facing her with folded arms. There was absolute silence except for her now audible steps. After the storm had passed there was one loud hiss and the chorus recommenced: "*O Mensch bewein dein Sünde gross*."



THE ROYAL OPERA AT VIENNA.

fore and when good seats may be had for a dollar. In Berlin, opera prices range from twenty-five cents for standing room in the top gallery, to two dollars for boxes, opposite the Kaiser's. Except for gala performances prices do not vary. So the American marches off ready with her bag, and climbs into the first 'bus opera-bound.

"I'm sure you would like to know what the key, the candle and sandwich are like." As *Fräulein* lives five flights above the ground, she does not get back by ten o'clock she uses the big, jail-like key to open the door down dark stairs; should she forget the key, the porter, who guards the door by day and opens it by an inside spring, must be awakened, and this will cost the *Fräulein* a liberal fee. As *Fräulein* lives five flights above the ground, she does not get back by ten o'clock she uses the big, jail-like key to open the door down dark stairs; should she forget the key, the porter, who guards the door by day and opens it by an inside spring, must be awakened, and this will cost the *Fräulein* a liberal fee.

AN IMAGINARY VISIT TO THE OPERA.

In imagination let us all go with the American girl to a gala performance. It is the anniversary of the founding of the

Royal Opera. Frederick the Great, "Old Fritz," as he is lovingly called, founded the opera, and it has been "Royal" ever since, as almost everything is in Germany. The seats are all sold before we get there, and we chafe about for scalper's tickets. We buy these from a wheezy old man who seems in terror lest the police should see us. He walks us three blocks in a drizzling rain to a safe place under the shadow of the Catholic Church, and there we buy the "forbidden by law" tickets.

We hand them in at the door and who is the wiser? And does not the very police itself wink at the little wheezy old man and his mode of earning a livelihood? Our seats are in front of the Royal Box; the Court is to be present, and every glass is leveled upon the empty box. The audience waits patiently for an hour, when two flunkies in an array of glittering brass buttons come in and push the royal chairs around; then a more superior looking person enters with a huge, knobby *bison* or cane, and as though the audience were asleep he pounds upon the floor, at which the alert and excited audience bounds to its feet. The Empress enters alone and bows; some Princesses

IN NATURE'S GARDEN.

A May Day Recital.

(The piano and violin selections in the following program may be found in *The Etude* of 1910.)

1. Recitation.
In the garden to and fro,
Fluting low, thrushes go,
In the garden we can spy,
Circling high, swallows fly.
- In the garden all aglow
Row on row roses grow.
- In the garden when we meet
Life is sweet and complete.
MARIA STUART.
2. Piano. *Dream of Spring*. Beaumont.
(*Etude*, May.)
3. Piano and Violin. *To Spring*. Grieg.
(*Etude*, September.)
4. Piano. *Mayflowers*. Strauss.
(*Etude*, September.)
5. Piano and Violin. *Lilacs*. Kern.
(*Etude*, October.)
6. Recitation.
What was Summer chanting?
O ye brooks and birds,
Flash and pipe in happiness,
Stirring hearts that cares oppress
Into shining waters here.
Here's a maze of butterflies
Dancing over golden gorse,
Here's a host of grassy spires
Sunshine has set free, of course!
Wonder what the wind that blows
Odors from the forest sweet;
Marvel at the honied rose
Heaping petals at her feet;
Hark at wood-nymphs rustling
through
Brake and thickets, tender
kne'd!
Hark! some shepherd pipe there
blew!
Was it piped on a reed?
O the pinks and garden-spoil,
Nature's every fair device,
Mingled in a scented hoard,
Expected, longed for and adored—
Summer's come!
NORMAN GALE.
7. Piano. *Butterfly Valse*. Well.
(*Etude*, December.)
8. Piano. *Dancing Nymphs*. Brahms.
(*Etude*, April.)
9. Piano. *Naiads*. Frynsinger.
(*Etude*, October.)
10. Piano. *Forest Valse*. Cooke.
(*Etude*, November.)
11. Recitation.
The garden walks are wet with dew
Fresh gather'd from the drowsy
hours.
The busy insects hum away,
And stir to life the sleeping
flowers;
While, gaily from the green o'er-
head,
Upon a spray of tender thorn
That blushes into white and red,
A glad thrush sings and wakes
the hours.
- WILLIAM AKERMAN.
12. Piano. *The Bumble Bee*. Lindsay.
(*Etude*, February.)
13. Violin and Piano. *Dance of the Crickets*. Greenwald.
(*Etude*, July.)
14. Piano. *Dragonflies*. Krentlin.
(*Etude*, June.)
15. Piano. *The Beetles' Dance*. Holst.
(*Etude*, June.)
16. Recitation.
As I fell upon a day
In the merry month of May,
Sitting in a pleasant shade,
Which a grove of myrtles made,

Beasts did leap and birds did sing,
Trees did grow and plants did
spring,
I could find banish morn
Save the nightingale alone,
Lean'd her breast against a thorn,
And there sung the dolefullest dirge
That I hear to this was a pity.
Fie, fie, now would she cry,
Tereu, tereu, by and by;
That to hear her so complete
Scarcely I could from tears refrain.

BARNEVELT.

17. Piano. *The Nightingale and the Rose*. Lianerance.
(*Etude*, December.)
18. Piano. *At Twilight*. Astenius.
(*Etude*, a New Year's.)
19. Piano. *Moonlight in the Forest*. Oehmler.
(*Etude*, October.)
20. Piano. *Dancing Stars*. Drumheller.
(*Etude*, May.)

LITTLE RESOLUTIONS FOR
LITTLE FOLKS.

BY AUNT RUNCIE.

New Year's Day came around so quick that I failed to write in time to make this little article a real New Year's article; but I have an idea that every day should be a New Year's day for my little musician friends. Goodness knows, how can anyone be expected to remember a resolve for three hundred and sixty-five days in the year? Don't you think that it is a better plan to make resolutions fresh every time you open the piano? Here are ten little resolutions which I know would have been helpful to me if I had made them now and then, when I was a little girl, and was having my struggles to succeed in music:

1. I resolve to look upon all the criticisms made by my teacher as though she were trying to help me, and not as though she were trying to annoy me.
2. I resolve to play my new pieces and my exercises just a little slower than I really want to play them.
3. I resolve to read a little each day, and thus add to my knowledge of music history, harmony, etc., as I know that if I do not do this, I will suffer for it some day.
4. I resolve to try to "put my mind on things" more. That is, I am going to try to think about what I am playing while I am playing, and not think about anything else.
5. I resolve to make a little list of questions upon musical points which I do not understand, and have them ready to ask my teacher at the next lesson.
6. I resolve not to complain when my teacher thinks I ought to practice a longer time upon my exercises and scales.
7. I resolve to miss as few lessons as possible, and to insist upon paying my teacher for all those I miss except those lost from long-continued sickness. I know that my teacher depends upon my regular support for his livelihood, and if I fail to pay him for my omissions, he will suffer.
8. I resolve to keep my eyes away from the hands of the clock while I am practicing.
9. I resolve to listen more than I have been doing in the past. I resolve not only to listen for errors, but to listen for the beauty in the piece I play.
10. I resolve to make to-day's work better than yesterday's.

It is said that Schubert's mother was a cook in a private family before she married Schubert's father, a peasant who rose to be a country schoolmaster.

PUBLISHER'S NOTES

A Department of Information Regarding
New Educational Musical Works

New Gradus Ad Parnassum for the Pianoforte.
By Isidor Philipp.

Two volumes of this fine academic edition of selected studies devoted to special purposes are now ready, namely, Book 1, "Left Hand Technique," and Book 3, "Hands Together." These books are no longer to be had separately at the special offer price. There will be eight books in all, and we have now in preparation Book 6, entitled "Octaves and Chords." This new book, which will soon be ready, will contain a selection of a number of the finest studies ever written by classic and modern masters devoted to the uncertain technical department of octaves and chords. A few of the writers represented are Beethoven, Chopin, Raff, Liszt, Czerny, Cramer, Hiller, Chopin, Ravel, and others. This particular book will be one of the most interesting of the series. During the current month we are offering it at the special introductory price of 20 cents, postpaid, if cash accompanies the order, or for 60 cents we will send the three books so far announced, namely, "Left Hand Technique," "Hands Together" and "Octaves and Chords."

Bach. The study of Bach is ever on the increase. To all earnest and ambitious students the study of Bach is indispensable. The new Album that we are producing contains the most interesting of his Gavottes, little Fugues and other pieces. It will contain all the good features of all the Bach Albums, with some new material which has never yet appeared in any volume. The volume will also be somewhat larger than the usual album in the classic editions. Every piece will be very carefully edited. The printing and binding will be of the best kind, and we are in hopes of producing the best Bach Album on the market.

The advance price of 20 cents will be in force only one month longer.

Preparatory Technique for the Pianoforte.
By Isidor Philipp.

The plates for this work are now ready by the printer, and the work will shortly go to press, but we will continue the special offer during the current month. It will prove an excellent volume for daily practice to be used by students of the early and intermediate grades as a preparation for a larger technical work, such as Philip's "Complete School of Technique." In addition to the regular pieces and studies assigned to pupils, it is always necessary to have a book composed of technical exercises of various kinds upon a book which may be used for some time, the exercises being taken up by degrees. It is just such a place as this that this new book is intended to fill. It will be a most necessary material, including holding notes, all sorts of finger exercises, scale work and arpeggio work.

The special introductory price during the current month is 30 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

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New Popular Album for the Pianoforte. This new volume is now well under way, and will be ready for publication during the current month. There is always a need for a good popular album containing pieces of intermediate grade, useful and characteristic, such as will appeal to the average player. It has been some time since we have published a work of this character, and we have accumulated a large amount of material for this particular book. We feel sure that none will be disappointed in it.

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